

# Billboard

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 17, 2001

## Marc Anthony's Amazing Salsa On Sony's 'Libre'

BY LEILA COBO

MIAMI—Marc Anthony is an artist who usually cuts albums in three weeks to a month. But it took him almost nine months—more than with any other project—to wrap up his return to salsa after his successful English-language debut in 1999.

It was not due to capriciousness, and nine months is not long by today's pop standards. Rather, Anthony felt that possibly for the first time in his relatively short and mercurial career, he not only had the luxury of time but of inspiration, ease, and total artistic liberty. And so, he titled his album *Libre* (Free) not after a track but after a state of mind.

"I think it [is] the first time in my life, ever, that I'm completely satisfied," Anthony reveals. "I've done so many things, I've seen so  
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## Cautious Hopes For Holiday Sales

BY JILL PESSERNICK

LOS ANGELES—While high-level record-distribution execs are cautiously optimistic that the upcoming holiday shopping season will be a strong one, retailers are more guarded in their assessment of how consumers will deal with the Christmas season in the new world order.

"If anybody out there is sure [about holiday sales], I'd like to talk to them," jokes Mike Fratt, executive VP of merchandise and marketing at the eight-store, Omaha,

Neb.-based Homer's Music chain.

The aftermath of Sept. 11, the downturn in the economy, and the pervasive fear affecting a nation of millions are the variables with which the record industry is grappling as a heavy slate of holiday releases begins to flood stores.

Not surprisingly, a survey of major distribution companies and retailers reveals a mixed bag of holiday-season assessments. Many believe that DVDs  
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## Tight Credit In Music Industry

BY ED CHRISTMAN

NEW YORK—Despite new bank loans announced by a couple of chains during the past few months, label financial executives and music merchandisers fear that financial institutions are tightening up on lending practices, with the overall credit market drying up.

Music industry executives say that



the banks' actions are a result of the overall economic environment, as well as troubling issues within the music industry.

Label financial executives say that Congress Financial's aggressive management of Valley Media's revolving credit facility has thrust the wholesaler into a cash-flow crisis that could wind up in a Chapter 11 filing if the company's planned  
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## The Getting Of Wisdom

Berklee College Female Graduates Reflect On Music Biz

In 1994, Billboard commemorated its 100th anniversary by establishing a scholarship fund at the Berklee College of Music, an institution unique for its comprehensive curriculum designed to prepare students for practical careers in all areas of the music business. This year, in addition to the scholarship fund, Billboard invited a recent Berklee graduate to contribute a Billboard Report on a topic germane to the college and the industry it is intended to serve.

BY AMANDA LAZAR

BOSTON—Berklee College of Music in Boston has nurtured and developed some of contemporary music's most influential female artists. They are women whose talents and contributions have

not only made musical history but also have redefined the traditional roles of women in the music industry.

Check out these Berklee alumnae: Diana Krall, Aimee Mann, Gillian Welch, Cindy Blackman, Melissa Etheridge, Juliana Hatfield, Susan

Tedeschi, Lalah Hathaway, Rachelle Ferrell, Patty Larkin, Leni Stern, Toshiko Akiyoshi, Tracy Bonham, Terri Lyne Carrington, Kami Lyle, Paula Cole, Tierney Sutton, Melissa Ferri, Natalie Maines, Claire Daly, and Ingrid Jensen.

Given such a remarkable range of distinguished artists, Berklee is obviously doing something right. Like John Coltrane's legendary album *Giant Steps*, the world's largest independent college for the study  
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Columbia's Pete Yorn At No. 1 With 'Morning'

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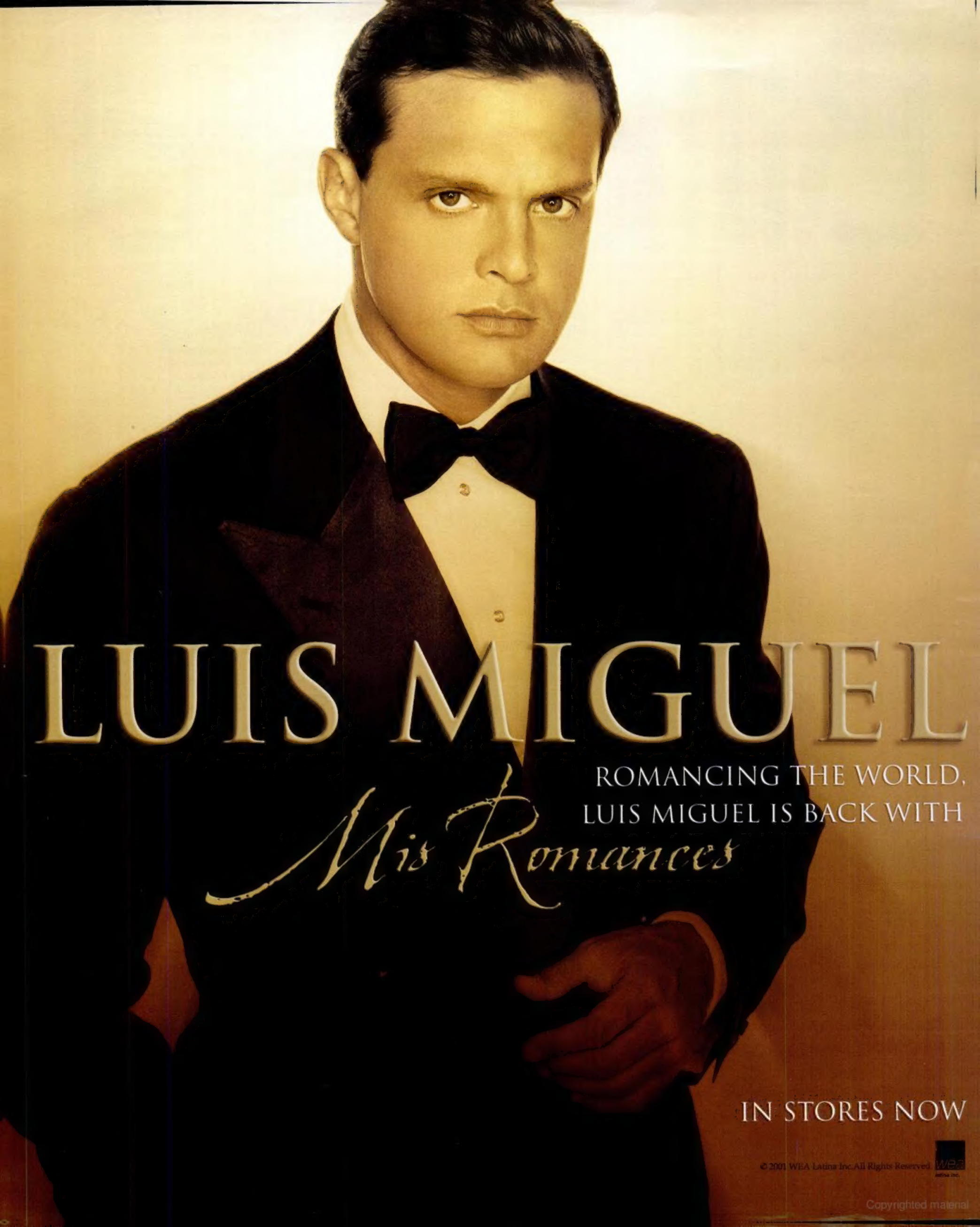
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Billboard Music Group

# Majors Agree To Direct Payments

BY BILL HOLLAND

WASHINGTON, D.C.—After six months of negotiations, the major U.S. labels have signed an agreement with major artists' groups ensuring that for the first time, U.S. recording artists will receive direct payments of digital royalties. The deal will make SoundExchange the collective agent—with equal membership from artists' groups—to collect and distribute most of the still-to-be-determined statutory license fees generated from a compulsory license for non-interactive Webcasting. It will also set fees from satellite and cable services for public performances of prerecorded music.

The royalties were created by the Digital Performance Rights in Sound Recordings Act of 1995 (DPRA) and the Digital Millennium Copyright Act of 1998 (DMCA).

The agreement changes the original bylaws of SoundExchange, developed by the Recording Industry Assn. of America (RIAA), so that it has a board of directors that equally consists of label and artist representatives. It requires all members of the group to agree to direct payment to artists rather than assign royalties to labels to be posted against artists' recoupable accounts. Members can join as many other alternative collectives as they wish, as long as those groups also require direct payment and have membership rules that call for joint control.

The RIAA and its major-label members negotiated the deal with officials from the American Federation of Television and Radio Artists (AFTRA), the American Federation of Musicians (AFM), the Recording Artists Coalition (RAC), the National Academy of Recording Arts and Sciences (NARAS), and the Music Managers Forum (MMF).

The agreement must pass muster with the Copyright Arbitration Royalty Panel (CARP) proceeding authorized by Congress to oversee the terms and rates of the statutory license fees. The negotiated settlement is expected to win approval.

While each group, in a joint announcement, portrayed the agreement in a way that would suit its own agenda, the bottom line is that for political and public relations reasons, the major labels agreed to artists' groups demands that the royalties be paid directly to artists rather than deposited into artists' record company recoupable accounts—which in many cases would mean the artist would never see the royalties if they still owed their labels advances.

In 2000, the RIAA developed SoundExchange to act as the collection and distribution agency for the statutory license fees created by the DPRA and the DMCA. Originally, the governing board comprised record company execs, officials from AFTRA and the AFM, and two artists. SoundExchange made its first direct royalty payment of \$5.2 million Oct. 15 to artists and sound-recording copyright holders. When the rate for Webcasters is set early next year, future payments are expected to soar.

In a joint announcement released Nov. 7, the RIAA's SoundExchange executive director John Simson said, "I think the record companies have shown great leadership in embracing the direct-payment approach, at a time when there is great uncertainty in our industry. I be-



lieve this will strengthen our organization and our ability to license, collect, and distribute royalties."

Ann Chaitovitz, AFTRA's national director for sound recordings and the key artist-side negotiator, says, "AFTRA made achieving direct payments of the performers' share of these statutory royalties one of our primary goals for 2001. We are very pleased."

Hilary Rosen, president/CEO of the RIAA, comments, "Even in its infancy, SoundExchange has been a huge success for the recording industry. I am proud that the recording companies extended themselves beyond what the law requires to partner with artists to reassure the Webcasting and broadcasting industries that the music community is united on behalf of sound-recording performance rights."

Thomas F. Lee, president of the AFM, says, "The AFM believes that this agreement is an important milestone in our continuing efforts to ensure that artists are rewarded when their work is exploited in new mediums."

Don Henley, co-founder of the RAC, adds, "This is a positive step for the music community. AFTRA, the AFM, and the RIAA are to be commended for the work they have put into this critical issue. We look forward to working with SoundExchange to ensure success in collecting

and distributing performance royalties in this complex digital age."

Barry Bergman, president of the MMF, echoes his remarks from a 1995 Congressional hearing: "We cannot emphasize enough how essential it is that the artists' portion of royalties from this bill must flow directly into the artists' hands, without any party being able to reduce this revenue for any reason whatsoever. Unless direct payment is made, all your efforts to protect the artists will be impaired."

NARAS president/CEO Michael Greene says, "Direct royalty payment to artists has been an important part of the Academy's overall advocacy agenda. Artists deserve direct payment of their royalties and a voice in the management of SoundExchange."

Before the negotiations began, SoundExchange had agreed to pay artists directly for one term, but reserved the option to change the method of payment afterward. The issue of artists' payments goes back a decade, when legislation surfaced that limited the right of performance right to digital performances of sound recordings and did not provide any benefits to performers.

Facing opposition from the music unions, the RIAA and the major record labels entered into an agreement with the AFM and AFTRA to lobby together for an amended digital performance rights bill—one that required artists to receive half of the statutory license fees. In a separate provision of the eventual 1994 bill, the major labels agreed to language that the unions maintain would have kept labels from recouping their artists' advances from the resulting royalty payments. The language of that provision was debated up and through the current negotiations.

Ultimately, the record labels agreed to direct payment in the first distribution. Still, they maintained the position that they were entitled to recoup from artists' royalties in future distributions.

AFTRA, the RAC, and other groups responded to the payment standoff with lobbying on Capitol Hill calling for direct payment. Also, both AFTRA and the AFM participated in the CARP that was convened to set the royalty rate to be paid by Webcasters and called for direct payment to artists as a term of the statutory license. In addition, the unions filed comments with the Copyright Office requesting regulations that would require direct payment to artists of their share of performance royalties.

## LETTERS

### NEW WORLD, NEW PRIORITIES

The tragic events of Sept. 11 have changed each of us. We are deeply saddened, more than many of us would have thought possible, at the loss of life of friends, co-workers, and even family members. We are shocked that evil has reached into our own land with such devastating brutality and unrepentant persistence.

And yet, out of this tragedy, we are seeing the birth of a new determination to value the important things in life, to lift up our heroes, and to reassess our priorities as individuals and

members of our communities. In my years as founder and chairman of the T.J. Martell Foundation, we, too, have witnessed tragedy and have seen the strength of resolve that grows from disaster—in our case, the tragedy of lives lost to leukemia, cancer, and AIDS.

As we think about our new priorities, I would like you to consider that in the two months since Sept. 11, more than 90,000 Americans have died from cancer alone. Winning the battle against leukemia, cancer, and AIDS is among our noblest goals. The cures we seek will truly be a lasting legacy for gen-

erations to come. What better answer to the self-centered cynicism of terrorists than to redouble our effort to save lives of our fellow humans of every country and every walk of life?

On behalf of everyone at the Martell Foundation, our deepest sympathies go to those who have lost loved ones, friends, and associates. May God bless all of us in the challenges we face in this new era. And God bless America.

**Tony Martell**  
**T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**  
**New York City**

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.



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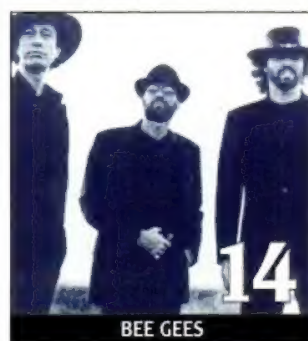
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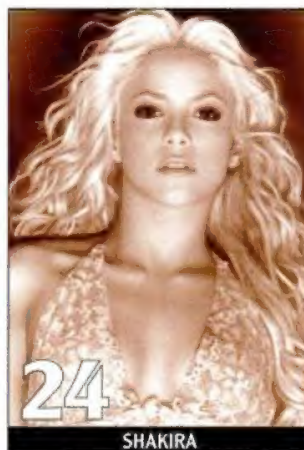
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SHAKIRA



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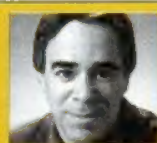


Chart Beat™ by Fred Bronson

**THE 'INVINCIBLE' MAN:** Michael Jackson collects his first No. 1 album on The Billboard 200 in just over six years, as *Invisible* (Epic) opens in pole position. The last Jackson album to top the chart was *HISTORY: Past, Present and Future—Book I* in July 1995. While Jackson's No. 1 albums are cumulatively 48-times platinum and have occupied the top slot for a total of 30 weeks, *Invisible* is only his fifth chart-topper in an album career that stretches back 31 years and 10 months, to the debut of *Diana Ross Presents the Jackson 5* in January 1970.

The Jacksons never had a No. 1 album as a group. The highest position they reached was No. 4, and they did it three times: with *ABC* in 1970; *Third Album*, also in 1970; and *Victory* in 1984. Michael's solo album career began in February 1972 with the release of *Got to Be There*. He never had a No. 1 album on Motown; his highest-ranked solo work on Berry Gordy's label was *Ben*, which peaked at No. 5 in 1972. His first solo release on Epic, *Off the Wall*, went to No. 3 in 1980. The album that finally brought Jackson to the top of the chart was *Thriller*, which spent 37 weeks at the summit. After *Thriller*, he also went to No. 1 with *Bad* and *Dangerous*.

*Invisible* is the first Jackson album to chart since 1997, when *Blood on the Dance Floor: HISTORY in the Mix* reached No. 24. That makes this latest work Jackson's first album to chart in the 21st century. It expands his album career to four decades. His singles

career is longer, stretching into its fifth decade with his two current entries, "You Rock My World" and "Butterflies," which debuts this issue at No. 60. That's because the first Jackson 5 single, "I Want You Back," debuted on the Hot 100 the week of Nov. 15, 1969.

**'INSTANT' REPLAY:** It's not a commercial single, and it's not being promoted at radio or showing up on any airplay or sales charts, but Madonna's "Impressive Instant" (Maverick) rules the Hot Dance Music/Club Play chart. It's her 27th No. 1 title on this chart, more than any other artist, and her seventh chart-topper in a row, going back to "Nothing Really Matters" in March 1999. Madonna's first No. 1 club play hit was the double-sided "Holiday" and "Lucky Star" in 1983.

"Impressive Instant," which is not included on Madonna's upcoming greatest hits collection, is her 36th top 10 title on the club play chart.

**FOR MY NEXT NUMBER:** Pete Wingfield was indeed No. 18 with a bullet with "Eighteen With a Bullet," and Prince found himself at No. 7 with "7." So all eyes are on Nelly to see where he will end up with his latest single, "#1" (Priority/Capitol). It's up to No. 40 this issue, on its way to...

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



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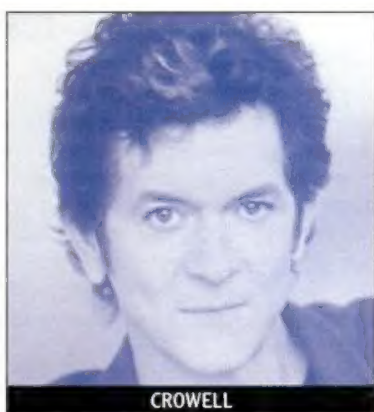
# Conference Tackles Americana's Successes, Limitations

BY PHYLLIS STARK

NASHVILLE—The alt-country format's struggles and successes with radio, retail, and consumer awareness were the hot topics at the second Americana Music Assn. convention, held Nov. 1-3 here. The conference—postponed from an earlier date in the wake of Sept. 11—also included plenty of country-radio bashing.

One theme that emerged at most of the panels was earnest discussion of how to categorize Americana, or whether it should be categorized at all. Several speakers suggested the format be labeled simply "good music"—with the implication that what is being played on mainstream country radio is anything but.

Keynote speaker Rodney Crowell said that following his 1988 album *Diamonds & Dirt* and its string of



CROWELL

hits, the window that had opened for him at radio closed again, though he did not immediately realize it. "I feel like I stayed too long at it, throwing stuff at that closed window, and as a result, I made some music I'm not particularly proud of."

That all changed with Crowell's current Sugar Hill album, *The Houston Kid*. Of the past year that he has spent touring and promoting that album, Crowell said, "I really enjoyed

being out there and not having to kiss radio's ass." Crowell said he discovered that "there is an audience out there apart from radio and television that loves music."

Nevertheless, he noted that "radio is still the key ingredient in the development of stardom, [but] radio has shown itself to be uninterested in the kind of [quality] music that brings us together today." Crowell cautioned attendees to "guard against being too precious about this music. We can't be too self-congratulatory just because we have good taste."

Delbert McClinton, who spoke and performed at the conference, said he has "never had a lot of luck with radio, [because] they don't know what to do with me. Radio has become this thing where if they don't know what to call it, they can't use it. To have to chase radio to get your songs played means changing, and I'm not going to do that."

At the panel titled "Record Labels—It's a Whole New World," most repre-

sentatives of independent labels agreed with the philosophy of New West's Jay Woods, who said, "Yes, we want radio airplay, but we absolutely don't bank on that, because that would be suicide for us."

Lost Highway head of promotion Chris Stacey said that while Americana stations have been supportive of his acts, "we can't sell albums from that [alone]. The backbone of our company is press and marketing."

Scott Robinson, co-founder of Dual-tone—which has had success this year with David Ball, Rodney Foster, and Hayseed Dixie—said that independent labels tend to allocate money better than majors, who "spend so much money stroking themselves. If they spent that money on consumer awareness, these artists could become royalty-producing acts."

An indicator of just how fledgling the Americana format remains came during several panels, when the for-

mat's very identity was called into question. Some international attendees suggested that the name "Americana" was detrimental to the format overseas and in Canada.

Amsterdam-based event promoter Louis Meyers said, "The biggest drawback for Americana music in Europe right now is the name. [Europeans] want to feel that their artists in this genre are taken as seriously as American artists. That's the one border we have to break—how to use the word 'Americana' without it sounding too American."

Nick Stewart of London-based Gravity Records/BMG International disagreed. "In England, Americana is a very powerful marketing label, because it says straight away that the record is not connected with the mansion on the hill—Music Row. In England and other parts of Europe, the mansion on the hill has lost all credibility."

## In The News

• *Shrek* has become the fastest-selling DVD-Video of all time, according to Universal Studios Home Video. Three days after its Nov. 2 release, *Shrek* had sold more than 2.5 million units. In total, the VHS (also released Nov. 2) and DVD versions of *Shrek* sold 7 million units combined.

• A group of 10 executives plans to launch a trade show and conference to compete with the three annual M3 REPLiTech conferences—gatherings for recorded media manufacturers, replicators, duplicators, packagers, suppliers, and copyright holders that are co-sponsored by the International Recording Media Assn. The break-away group, dubbed "the Exhibitor Committee," says the M3 REPLiTech shows are too frequent and expensive. M3 REPLiTech's shows take place in the U.S., Europe, and Asia; the next show is Feb. 12-14 in Los Angeles. The Exhibitor Committee's event is planned for May 6-8 in Frankfurt, prior to M3 REPLiTech's June 24-26 show in Amsterdam.

• National Academy of Recordings Arts and Sciences president/CEO Michael Greene calls the academy's \$650,000 offer to settle a lawsuit filed by former employee Jill Geimer a "painful forfeiture," but Greene will not defend himself in court, saying he wishes to avoid a prolonged court case (*Billboard Bulletin*, Nov. 5). Greene and chairman of the academy's board of trustees Garth Fundis have called for a "full, fair, and independent" investigation into Geimer's allegations, which include sexual, physical, and psychological harassment by Greene.

## DOJ Brief Leaves NARM To Reconsider Lawsuit

BY ED CHRISTMAN

NEW YORK—Has a U.S. Department of Justice (DOJ) opinion that the National Assn. of Recording Merchandisers (NARM) anti-trust litigation against Sony Music Entertainment is flawed knocked the fight out of the trade association's willingness to move forward with the lawsuit?

That's what NARM retail members are pondering while they await word from the group's lawyers on how they interpret the governmental agency's highly technical opinion, filed in an *amicus curiae* brief. In it, the DOJ concluded that NARM's suit fails to state a claim under Section 1 of the Sherman Act and further said that the Robinson-Patman Act does not apply, thus delivering a blow against NARM's case.

The Sherman Act and the Robinson-Patman Act are aimed at ensuring companies conduct business in a legally competitive manner.

In a press release, NARM said that its lawyers noted that the DOJ states that it was "not commenting on the effect of the joint ventures and licensing arrangements" that are at the "very heart" of NARM's antitrust case. The lawsuit was filed against Sony Jan. 31, 2000, alleging that the bundling of products and services—in the form of computer software add-ons, hyperlinks to Sony-controlled retail sales sites, and "blow-in" promotional inserts—amounts to unfair competition and constitutes an unlawful "tying" arrangement. The judge presiding over the case requested Aug. 15, 2001, that

the DOJ weigh in on the matter.

NARM retailers decline to comment on the record about the latest turn in events regarding the lawsuit. But one merchant applauded the suit, adding, "While the wind may have gone out of the sails, because of other things coming to the forefront, I don't think NARM should just back down." But another NARM retail member notes that the lawsuit "lost a lot of its luster as time wore on, with nothing happening and expenses accruing. We need Sony involved in this industry, and we now have a lot more bigger issues to deal with."

Sony Music, which has boycotted NARM's national meetings since the lawsuit was filed, declines comment, but its executives have been privately pushing for NARM to drop its lawsuit at the same time that it has been extending an olive branch by attending planning sessions for upcoming trade association meetings.

While some see the DOJ ruling as forging a path for PressPlay and MusicNet—the majors' two subscription models—to completely bypass retail and sell directly to consumers without worrying about anti-trust implications, others suggest that the DOJ left the door open to play a role in studying that issue in the future, because its brief only ruled on the merits of how NARM states its anti-trust complaints. The brief began by stating, "We express no view as to the truth of NARM's allegations or the potential for any other anti-trust claim in this industry."



## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	635,503,000	604,191,000	(↘4.9%)
Albums	588,640,000	576,098,000	(↘2.7%)
Singles	46,863,000	28,093,000	(↘40.1%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	523,979,000	534,414,000	(↗2.0%)
Cassette	63,280,000	40,563,000	(↘35.9%)
Other	1,381,000	1,121,000	(↘18.8%)

### OVERALL UNIT SALES

This Week	13,435,000	This Week 2000	15,188,000
Last Week	13,058,000	Change	↗11.5%
Change	↗2.9%		

### ALBUM SALES

This Week	13,078,000	This Week 2000	14,484,000
Last Week	12,666,000	Change	↗9.7%
Change	↗3.3%		

### SINGLES SALES

This Week	357,000	This Week 2000	704,000
Last Week	392,000	Change	↘49.3%
Change	↘8.9%		

### YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	136,823,000	134,168,000	(↘1.9%)
Suburb	247,882,000	240,347,000	(↘3.0%)
Rural	203,934,000	201,583,000	(↘1.2%)

### DISTRIBUTORS' MARKET SHARE

(10/01/01—10/28/01)

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	28.4%	17.2%	16.2%	15.8%	13.2%	9.3%
Current Albums	30.8%	15.3%	15.0%	16.0%	14.9%	8.1%
Total Singles	22.9%	20.8%	12.9%	8.5%	29.6%	5.4%

ROUNDED FIGURES

FOR WEEK ENDING 11/4/01

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by





# DOVER

**New Album**  
**Nº 1 Spanish Sales Chart**  
**Double Platinum**



**I was dead for 7 weeks in the city of Angels**



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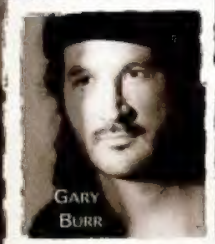
KRISTYN OSBORN



JOHN BETTIS



BOB REGAN



GARY BURR



RORY LEE



CHRIS DUBOIS



FRANK ROGERS



KWESI B



RICK CARNES



BRAD RODGERS



GUY ROCHE



JENNY YATES



KENNY BEARD



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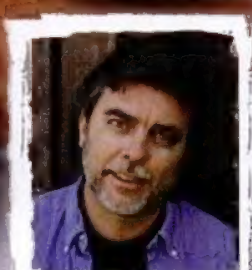
DON PFIMMER



LARRY BOONE



JASON DEERE



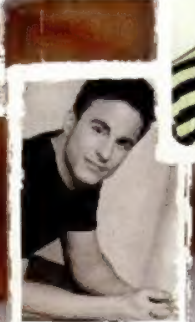
GENE ELLSWORTH



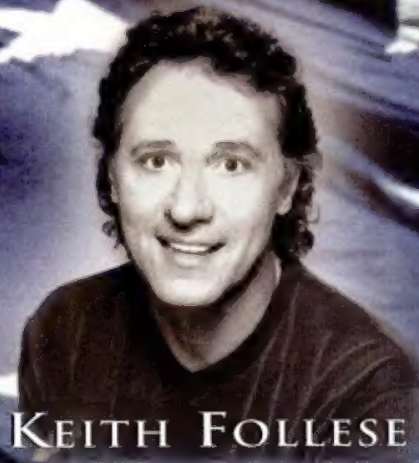
PHILIP DOUGLAS



NEIL THRASHER



JIMMY WAYNE



KEITH FOLLESE

SONGWRITER  
OF THE YEAR  
SONG OF THE YEAR  
"THE WAY YOU LOVE ME"



GARY OVERTON

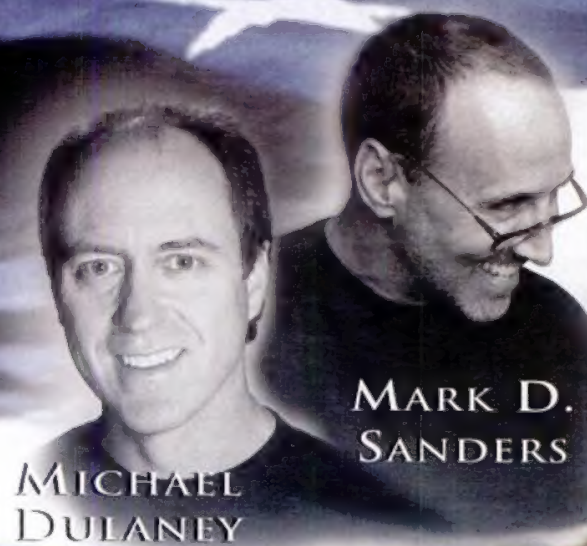
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THE YEAR  
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# TO OUR WINNERS

# ASCAP

## Country Awards



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 COYOTE HOUSE MUSIC  
 FAMOUS MUSIC CORP.  
 FOLLAZOO CREW MUSIC  
 SCOTT SODA  
 WARNER/CHAPPELL  
 MUSIC GROUP

SONG OF THE YEAR "I HOPE YOU DANCE" PUBLISHERS  
 SODA CREEK SONGS  
 UNIVERSAL MUSIC  
 PUBLISHING GROUP



**PHIL VASSAR**

**SONGWRITER/ARTIST  
OF THE YEAR**



ALAN JACKSON



HOLLY LAMAR



DIANE WARREN



BRAD PAISLEY



ANNIE ROBOFF



GARTH BROOKS



JAMIE O'NEAL



RICHARD LEIGH



NATALIE MAINES



GORDON KENNEDY



CHRIS CAGLE



DENNIS MATKOSKY



BRIAN MCKNIGHT



TRACY LAWRENCE



MONTY POWELL



TENA CLARK



BONNIE BAKER



TODD CERNEY



ROBIN LEE BRUCE



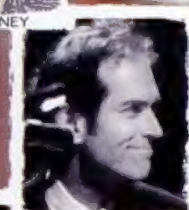
DEL GREY



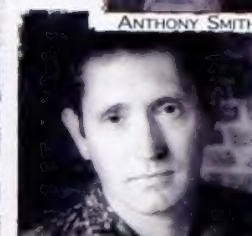
STEVE FOX



TIM BUPPERT



BENMONT TENCH



WALT ALDRIDGE



TOM DAMPIER



DARRELL SCOTT



BUZZ CASON



CHET BIGGERS



CRAIG WISEMAN



# Crowne Venture Launches Five Labels, Production Company

BY DEBORAH EVANS PRICE

NASHVILLE—Veteran producer Michael Omartian and Gary Chapman are among those involved in Crowne Music Group, a new venture that will include five new labels and a film/TV production company.

Located outside Nashville in Franklin, Tenn., the company is being launched by Rick Goodman (son of Southern gospel legends Howard and Vestal Goodman of the Happy Goodman Family); his son, Travis Goodman; and David Byerley, who will serve as Crowne Music Group CEO. Omartian will be senior VP of artist relations and production. Chapman is among the first artists signed to the new company's Planet 24/7 Entertainment.

"As a producer, it was becoming frustrating having to run all pop music through one type of musical fil-

ter, all R&B through a certain set of pre-existing loops and grooves, and generally wait around—sometimes for months—until a committee at a label decided that they liked or disliked what they heard," says Omartian, who has produced Donna Summer and Rod Stewart, as well as Christopher Cross' debut album. "This new venture convinced me that there was indeed another way to get a variety of music to the marketplace."

An artist himself, Omartian will release a CD in February 2002 featuring a few No. 1 hits he has produced for others. Cross, Peter Cetera, and Vince Gill will join him on certain tracks.

Omartian's album will be issued on the Crowne label Planet Café Records, which Byerley says will focus on instrumental works. Crowne Music Group will also include a country label,



Planet Country Records; an R&B label, Planet Soul; a contemporary Christian

label, Planet Crowne Records; and Planet 24/7 Entertainment, which Byerley says was created for Chapman and any acts he brings to the label.

"We have a mission statement that is very specific," Byerley says. "We want to really reach into our culture and touch hearts and lives."

Other signees include R&B/urban artist Javen, pop/rock vocalist Jon Fulton, and Australian youth worship group Planet Shakers. Crowne will also issue the Happy Goodman Family's last project, *The Final Stand*, as well as a new project from André Crouch. The new company's first release comes Dec. 18 with Planet Shakers' *Phenomena*,

followed by Javen's eponymous release Jan. 22. Chapman's *Circles and Seasons* streets Feb. 5. Word will distribute product in the Christian marketplace, and Sony will handle general market distribution.

Emerald Coast Entertainment is Crowne's film/TV division. The new TV series, *More Than the Music*, is a joint partnership with Emerald Coast, Stephen Yake Productions, and the Chicago-based Total Living Network. Byerley says the show is a "VH1-type behind-the-scenes look at gospel music and Christian music." Episodes with the Goodmans, Sandi Patty, and the LeFevres have already been shot.

## Executive Turntable



SILVER



YOUNG



DARUS

**RECORD COMPANIES:** Cliff Silver is named senior VP of finance for BMG North America in New York City. He was senior VP of group operations for Epic Records.

Jeff Young is promoted to senior VP of sales and marketing for Sony Discos in Miami. He was VP of sales and distribution.

Ministry of Sound promotes Barney Glover to GM in New York City. Ministry of Sound also names Chris Stephenson president/CEO, Andrew Goldstone head of A&R, Gerard Talbot head of licensing, Guy Ledger head of marketing and production, and Amanda Harrison events and tours manager in Los Angeles. Ministry of Sound also names D.B. Burkman head of A&R in New York City. They were, respectively, head of international business development, senior VP of sales and marketing for House of Blues Entertainment, co-label head for F-111 Recordings, director of TV licensing for Virgin Records, product manager for both London/Sire and Essential, head of club promotions for House of Blues Entertainment, and co-label head for F-111 Recordings.

The Island Def Jam Music Group promotes Karen Wiessen to senior director of media/artist relations, Carol Corless to senior director of production, and Daniel Kruckow to manager of online grass-roots

marketing in New York City. They were, respectively, director of media and artist relations, director of production, and an executive assistant to senior VP of A&R Jeff Fenster.

Chonita L. Floyd is promoted to senior director of international marketing for Def Jam/Def Soul Records in New York City. She was senior director of marketing.

Brian Corona is named senior director of national promotion for ArtistDirect Records in Los Angeles. He was senior director of alternative/AAA promotion for Capitol Records.

Gold Circle Records names Jon Bergen national director of sales in Los Angeles. Gold Circle Records also names Bob Tyldsley national director of sales in New York City. They were, respectively, West Coast sales/marketing manager at Beyond Music and national sales director for Sire/Discovery.

Alan Siegel is named director of marketing for Jive Records in New York City. He was executive VP of Trans-Continental.

**RELATED FIELDS:** Dave Darus is named GM of 3 Artist Management in Los Angeles. He was senior VP of promotion for Restless Records.

J.D. May is named executive director of the Americana Music Assn. in Nashville. He was VP/GM of Dead Reckoning.

BY CARLA HAY

LOS ANGELES—With three awards each, Gorillaz's "Clint Eastwood" (Parlophone/Virgin) and Fatboy Slim's "Weapon of Choice" (Skint/Astralwerks) were the big winners at the 2001 Billboard Music Video Awards, presented Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

The Billboard Music Video Awards show was the grand finale of the 2001 Billboard Music Video Conference, held Oct. 31-Nov. 2. The awards show was hosted by BBMak. For conference coverage, see *The Eye*, page 85, and photos on page 84.

Videoclips eligible for the awards were those released between Sept. 1, 2000, and June 30, 2001. *Billboard* readers voted on the winners in the music video categories. Voting for the local show categories took place at the conference by its attendees. Following is the complete list of winners:

**Maximum Vision:** Gorillaz, "Clint Eastwood."

**Director of the year:** Paul Hunter.  
**Hall of Fame:** David Bowie.

### POP

**Best clip of the year:** Fatboy Slim, "Weapon of Choice."

**Best new artist clip of the year:** Nelly Furtado, "I'm Like a Bird" (DreamWorks).

**Best local/regional show:** *The Bobby T Show*.

### ADULT CONTEMPORARY

**Best clip of the year:** Lenny Kravitz, "Again" (Virgin).

**Best new artist clip of the year:** Uncle Kracker, "Follow Me" (Top Dog/Lava/Atlantic).

**Best local/regional show:** *MHz Global* (Falls Church, Va.).

### CONTEMPORARY CHRISTIAN

**Best clip of the year:** BeBe Winans Featuring Joe and Brian McKnight, "Coming Back Home" (Motown).

**Best new artist clip of the year:** Tammy Cochran, "Angels in Waiting" (Epic Nashville).



### COUNTRY

**Best clip of the year:** Faith Hill, "If My Heart Had Wings" (Warner Bros. Nashville).

**Best new artist clip of the year:** Cyndi Thomson, "What I Really Meant to Say" (Capitol Nashville).

**Best local/regional show:** *Hot Country Request* (Louisville, Ky.).

### DANCE

**Best clip of the year:** Fatboy Slim, "Weapon of Choice" (Skint/Astralwerks).

**Best new artist clip of the year:** Craig David, "Fill Me In" (Wildstar/Atlantic).

**Best local/regional show:** *The Bobby T Show* (Birmingham, Ala.).

### HARD ROCK

**Best clip of the year:** Aerosmith, "Jaded" (Columbia).

**Best new artist clip of the year:** Drowning Pool, "Bodies" (Wind-Up).

**Best local/regional show:** *Hard Times* (Eugene, Ore.).

### LATIN

**Best clip of the year:** Ricky Martin, "She Bangs" (Columbia).

**Best new artist clip of the year:** Shalim, "Nadie Como Tu" (Crescent Moon/Sony).

### MODERN ROCK

**Best clip of the year:** Fatboy Slim, "Weapon of Choice."

**Best new artist clip of the year:** Gorillaz, "Clint Eastwood."

**Best local/regional show:** *Music Link* (Denver).

### R&B

**Best clip of the year:** The Isley Brothers, "Contagious" (DreamWorks).

**Best new artist clip of the year:** (tie) India.Arie, "Video" (Motown) and Craig David, "Fill Me In."

**Best local/regional show:** *2-Zero-3 Music Clique* (Bridgeport, Conn.).

### RAP/HIP-HOP

**Best clip of the year:** Eve featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope).

**Best new artist clip of the year:** Gorillaz, "Clint Eastwood."

**Best local/regional show:** *Clubbin' TV* (Gurnee, Ill.).

*There were no local/regional show finalists in Contemporary Christian or Latin.*

## Weekly Touring Section Set For January Debut

In an effort to better serve our readers, *Billboard* will debut a new weekly touring section in January, 2002.

The natural evolution comes as *Billboard* has increasingly devoted more space to the live-performance market over the past 18 months. Led by senior writer Ray Waddell, *Billboard* has been the industry leader in reporting on such trends as consolidation in the concert-promotion industry, the growth of the Latin touring market, and the decline of stadium touring.

The new section will include news and analysis of the concert business from both the touring and venue perspectives. *Billboard* will also run a full

page of Boxscore charts, with deeper charts provided online.

The move comes as *Billboard's* sister publication, *Amusement Business*, is to eliminate its touring coverage to concentrate on its core markets of amusement parks, fairs, festivals, and carnivals. To help make the transition, a *Billboard*-produced "Year in Touring" section containing talent and venue charts will run in the year-end issues of both magazines.

"While always a key component of the music business, live concerts have become increasingly vital to launching and sustaining artists' careers," says Howard Lander, president and

publisher of the *Billboard* Music Group. "New technology, tighter radio playlists, and additional entertainment choices have changed consumers' record-buying habits and prompted our decision to broaden *Billboard* touring coverage as part of the publication's commitment to its worldwide readership and advertising base."

As a show of commitment to broadening its touring coverage, *Billboard* will add a number of staffers dedicated to the touring industry, including former *Amusement Business* senior editor Linda Deckard, sales representative Cynthia Mellow, and Boxscore manager Bob Allen.



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## SURROUND 2002

Billboard looks at the developing Surround Sound community, DVD audio, SACD, DTS, and the best in pro-audio equipment. We also profile the latest automotive products and 5.1 equipped venues. Bonus distribution at the Surround 2002 Conference, Dec. 7-8, 2001!

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## THE YEAR IN MUSIC

Billboard's Year In Music issue features year-end charts in every genre, and expanded coverage of the year's most notable artists and events. Don't miss this opportunity to promote new releases and acknowledge your company's work over the last year in this special collector's edition of Billboard!

**issue date: december 29**  
**ad close: december 3**

Pat Rod Jennings 646.654.4614 • pjennings@billboard.com

## UPCOMING SPECIALS

**BRIAN McKNIGHT 10th ANNIV.** - Issue Date: Jan 12 • Ad Close: Dec 17

**THE YEAR IN VIDEO** - Issue Date: Jan 12 • Ad Close: Dec 17

**MIDEM I** - Issue Date: Jan 19 • Ad Close: Dec 21

**MIDEM II/PERSON OF THE YEAR** - Issue Date: Jan 26 • Ad Close: Dec 28

**TOURING QTRLY. I** - Issue Date: Feb 2 • Ad Close: Jan 8

**ASIA PACIFIC QTRLY. I** - Issue Date: Feb 9 • Ad Close: Jan 15

## THE YEAR IN TOURING

Billboard's debut Year in Touring spotlight recaps the year in music on the road, with year-end charts in Talent & Tours and Auditoriums & Arenas, a review of the major trends, and an in-depth look at the state of the auditorium/arena business. Appearing both *Billboard* in *Amusement Business*!

**issue date: december 29**  
**ad close: december 3**

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# ARTISTS & MUSIC

## 35th CMA Awards Make It A Night Of Firsts

BY DEBORAH EVANS PRICE

NASHVILLE—"I was very, very happy to see Dan Tyminski get up and take that first award," Lee Ann Womack commented backstage at the 35th annual Country Music Assn. (CMA) Awards Nov. 7 at the Grand Ole Opry House. "That was wonderful. I thought, 'Ooh! It's gonna be a good night!'"

Indeed it was, and it was a night of firsts. After the final bows had been taken, 24 artists carried home their very first CMA award. Winners ran the gamut from Tyminski—who accepted single of the year honors for the Soggy Bottom Boys' rendition of "I Am a Man of Constant Sorrow" from the film *O Brother, Where Art Thou?*—to Country Music Hall of Famers Buck Owens and Bill Anderson, who won their first-ever CMA awards as they shared vocal event of the year honors with Brad Paisley and George Jones for "Too Country" from Paisley's album *Part II*.

The multi-artist *O Brother, Where Art Thou?* won album of the year, providing such participants as Gillian Welch, the Fairfield Four, Pat Enright, the Peasalls, the Whites, Ralph Stanley, and producer T-Bone Burnett their first taste of CMA victory. "I'm very proud to have been part of this project," Stanley commented. "I'm really thankful, and I want to thank the good Lord, too."

The success of the music from *O Brother, Where Art Thou?* has been fueled by exposure in the Coen Brothers film of the same name, but the CMA

victories were something of a departure in that it's rare for single and album of the year honors to go to music that hasn't been supported by country radio. "The audience is people who like music," Burnett said, explaining the coup. "We have machines today that can crank out perfect music all day long, but people don't care for it all that much... This was real people playing and singing around real microphones. It happened all at once and exploded."



WOMACK

The CMA victories are only the latest accolades for Tyminski, who is having a banner year. A member of Alison Krauss + Union Station, Tyminski also released a solo album this year on Doo-bie Shea and was named male vocalist of the year at the International Bluegrass Music Assn. Awards in October. "I was just shocked," Tyminski told *Bill-*

*board* after the CMA win for single of the year. "My mind was blank, and I was stunned. I was thrilled, then I was embarrassed to have to go up and talk. I'm unworthy. I'm just very, very lucky. There were so many entities at work together to make it happen. It was everyone working together, T-Bone and the Coen Brothers and everyone working together."

"Murder on Music Row," penned by Larry Cordle and Larry Shell, was named song of the year, yielding yet another victory that wasn't widely supported by radio. (The Alan Jackson/George Strait rendition of the song was named vocal event at last year's CMA show.)

A teary Womack won the female vocalist accolade. "I wanted this so badly, and I have for so long. I [used] to watch the awards every fall," the petite Texan confessed, adding, "I did think my chance had passed me by because last year everybody kept saying, 'It's her year,' and I didn't get it. I thought, 'Maybe I never will, and maybe that's just my lot.' So you can imagine how happy I was to get it."

Toby Keith picked up his first CMA award in the male vocalist category. Backstage, Keith appeared more mellow than he did last May, when he picked up the Academy of Country Music's male vocalist and album honors and took the opportunity to blast his former record company. "I'm not going to get up here tonight and crow and be all that," Keith told the press

corps backstage. "That was a different America we lived in at the last awards show. It'll get better. I'll get my big mouth back. I'll have some more shit for ya—just not tonight."

Brooks & Dunn, who opened the broadcast with a stirring rendition of their hit "Only in America," picked up their ninth award in the CMA's vocal duo category. After eight consecutive wins, Kix Brooks and Ronnie Dunn lost the title last year to



TYMINSKI

Montgomery Gentry but reclaimed the prize this year with momentum from their *Steers & Stripes* album and their Neon Circus tour.

Tim McGraw took home the coveted entertainer of the year prize. "The best way to describe entertainer of the year is it's a group effort," McGraw says. "It's people who are

friends; people who are supportive; my management company, rpm; my band; friends of mine from college and high school who work for me and are supportive of me. What would I do without those people?"

Among the first-time CMA winners were Australian Keith Urban, who got the Horizon Award; Sara Evans, who won music video of the year for her "Born to Fly" clip; Dann Huff for musician of the year; and Lonestar, which got its first CMA award for vocal group of the year.

During the evening, the previously announced slate of Country Music Hall of Fame inductees was highlighted in a presentation by Marty Stuart and Vince Gill. The inductees were Bill Anderson, the Delmore Brothers, the Everly Brothers, Don Gibson, Homer & Jethro, Waylon Jennings, the Jordanaires, Don Law, the Louvin Brothers, Ken Nelson, Sam Phillips, and Webb Pierce. The evening's high point was Alan Jackson's performance of a new song he wrote in the wake of Sept. 11, "Where Were You (When the World Stopped Turning?)."

Retailers are hoping the show will stimulate this fall's slumping sales. "Traditionally, we always see great bumps from the show," says Jeff Stoltz, senior music buyer for the Torrance, Calif.-based Warehouse chain. Stoltz says he generally sees a 20%-25% increase in country sales after an awards show.

## Top Western Nods Go To Sons Of The San Joaquin, Riders

BY DEBORAH EVANS PRICE

NASHVILLE—Tradition took center stage at the Western Music Assn. (WMA) Awards this year. Sons of the San Joaquin and Riders in the Sky were the top winners at the annual ceremony that was held Nov. 8 at the Radisson Hotel in Tucson, Ariz.

Sons of the San Joaquin won in the traditional group and album of the year categories. The title cut of their award-winning album, "Sing One for the Cowboy," penned by the Sons' Jack Hannah, was named song of the year. Riders in the Sky were named entertainer of the year.

"It certainly means a great deal to us," Riders in the Sky's Ranger Doug (aka Doug Green) says. "It's a slap on the shoulder from our peers, our contemporaries. It's the people we admire the most saying, 'You guys are out there fighting the fight and bringing Western music to America, and we appreciate it.'"

Riders in the Sky will celebrate their 25th anniversary next year. The group's song "The Big High Wire Hop" is featured in *For the Birds*, the short film that currently runs before the movie *Monsters, Inc.* in theaters. They can also be heard on the theme song for the Internet cartoon *Thomas the Timber Wolf*.

Don Edwards was named male vocalist of the year, and Belinda Gail won her third consecutive female vocalist accolade. Musician/producer Rich O'Brien netted the instrumentalist of the year honor. The Crescendo Award, comparable to the Country



RIDERS IN THE SKY

Music Assn.'s Horizon Award for recognition of career growth, went to Utah-based singer/songwriter Brenn Hill. The Bill Wiley Award, which recognizes an individual who does not perform musically for their contribution to Western music, was presented to Lillian Turner, director of public programs for the Buffalo Bill Cody Historical Center in Cody, Wyo.

The WMA added two new categories this year: Western swing duo/group, which was won by Asleep at the Wheel, and Western swing album, which went to the Texas Trailhands for *In the Moo*. The WMA also added a new award, the Western Way Awards, to acknowledge individuals and institutions that have contributed to the preservation of the Western way of life. The inaugural Western Way awards went to Mary Brown, director

of the National Festival of the West, and Jeff Hildebrandt of the Encore Western Channel.

Four new members were inducted into the WMA Hall of Fame: Monte Hale, Johnny Western, Carolina Cotton, and the late Carson Robison. A native of Ada, Okla., Hale is one of the silver screen's legendary singing cowboys, who made 19 films for Republic Pictures. Western began his career as a singer/radio DJ. He became a singing cowboy on TV and in films, as well as a recording artist on Columbia Records. He is also a member of the Country Music DJ Hall of Fame.

Well-known as Hollywood's cowgirl yodeler, Cotton debuted in the 1944 Republic film *Sing, Neighbor, Sing* with Roy Acuff. Also a recording artist, Cotton's hits include "Three Miles South of Cash in Arkansas," as well as several singles backed by Bob Wills and his Texas Playboys. A native of Oswego, Kan., Robison first rose to prominence as guitarist for Vernon Dalhart, who recorded 60 of Robison's songs. Robison went on to record as a duo with Frank Luther and later as a solo artist for Victor. He died in 1957.

Co-hosted by singer/songwriter Joni Harms and cowboy humorist/poet Mickey Dawes, the awards were filmed by the Encore Western Channel for broadcast in the U.S. and by Chaplin Films for broadcast in the U.K. The awards show was the centerpiece of the 13th annual International Western Music Festival held Nov. 7-11, which included numerous seminars and showcases.



## Third Day Puts 'Together' A Respectable Disc

### Zomba's Essential Imprint Readies Decorated Christian Act's New Set

BY DEBORAH EVANS PRICE

NASHVILLE—For many in attendance at last spring's Gospel Music Assn. Dove Awards, among the evening's highlights was witnessing Third Day take the stage to carry home five trophies—including one for artist of the year.

On the heels of that flock of Doves and the success of its *Offerings* album, Third Day is equipped to continue the momentum with the Nov. 20 release of *Come Together* on the Zomba-owned Essential label.

Did success cause any anxiety while the band was recording its fifth album?

"It didn't. The record was pretty much done before that even happened," vocalist Mac Powell says. "That's good, because we probably would have had second thoughts like, 'Now [that] we've got this recognition, do we need to redo what we were doing?'"

Instead, Third Day converted an Atlanta loft into a studio and labored to deliver the most musically inventive and lyrically thought-provoking album of its already impressive career. Comprising Powell, bassist Tai Anderson, drummer David Carr, and guitarists Mark Lee and Brad Avery, Third Day is a tight unit with

a democratic approach to writing and recording.

"There's a little bit of something for everybody on this record," Powell says of Third Day's material, which is published by Vanguard 2500, ASCAP. "We have some praise and worship songs, some great ballads, some modern rock stuff, and some Southern rock-tinged stuff also."

Fans have already been showing their support, as Essential launched a pre-sale campaign Sept. 25. "[This album] is going to do really well at retail," says Darrell Hodges, music buyer for the Nashville-based Life-way Christian chain.

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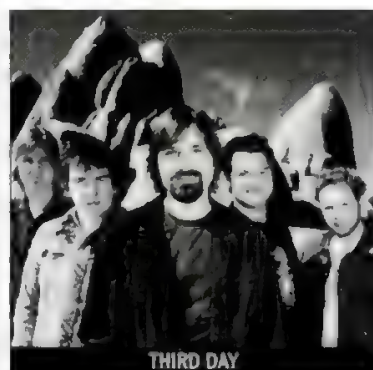
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THIRD DAY

Consumers who reserve the album prior to street date will receive a 30-minute concert video that includes the first live performance of the title track.

"The numbers we are getting from the various chains are strong," Essential's senior director of marketing Nina Williams says of the campaign. "We ran out of pre-sale videos. We made 35,000 available."

Third Day is managed by Tara Butler and David Huffman at Creative Trust and booked by Jeff Gregg at Creative Artists Agency. The band embarks on a promotional tour in support of the album's release and a full concert tour in the spring.

## The Beat

by Melinda Newman



**RUN TO IT:** For Maurice Gibb, putting together the collection of songs featured on *Bee Gees: Their Greatest Hits: The Record* was like taking a trip back through time. "When we were going through the list, from the very first [song] to now, the sessions all came back to me so clearly," he says, "including wondering if these songs would be as successful as we hoped they would be."

With the benefit of hindsight, Gibb can see that he and his brothers, Barry and Robin, were indeed making music that was successful far beyond even their wildest dreams. The 40-song, two-CD collection, which carries a suggested list price of \$24.98, is being released Monday (12) outside of North America on Polydor Records. In North America, it comes out Nov. 20 on Universal Records, which is marketing the project with Universal Television Enterprises (UTE), a division of Universal Music Enterprises (UME). The set was coordinated from Polydor's London headquarters.

Noting that the release is Universal's biggest project for the holiday season, Universal Records senior VP of marketing and artist development Kim Garner says, "We looked back at *One Night Only* [the Bee Gees' 1998 live collection], and research showed us that a big part of selling those records was TV, whether it be TV specials or advertising. Television is really a good driver, because a lot of people who buy the Bee Gees don't listen to the radio, but they do watch TV."

TV advertising for the project began in early November, according to UME president Bruce Resnikoff, who stresses the depth of the collection. "They have had various compilations and hits packages, but they don't have one that covered all their hits from the '60s through the current era," Resnikoff says. The group's box set, released in 1990, remains available.

A highlight for fans will be recordings by the brothers of four hits that the Bee Gees wrote for other artists, including "Heartbreaker" (Barbra Streisand), "Islands in the Stream" (Kenny Rogers and Dolly Parton), and "Emotions" (Samantha Sang).

"Everything we've written for other people, we said, 'Gosh, we wish we were doing this,'" Gibb says. "But we're very professional people, so we'd give it to them even though I might cry a little on the way home."

The collection was set to coincide with plans for the Bee Gees' most extensive world tour in more than 20 years, slated to kick off next spring (*Billboard*, July 7). However, because of recent events, Gibb says the tour "is on hold. It's not canceled, [but] we're

going to wait until January and February and reassess it. If we can't do it, we'll do a few shows here and there, a few bar mitzvahs, a few weddings."

Regardless of the venue, Gibb says the band probably won't be playing one of its favorite songs included on the collection: "Fanny (Be Tender With My Love)." "We all love that one, but it's just a bitch to sing."



BEE GEES

**AT THE BEACH:** Hootie & the Blowfish singer Darius Rucker has inked a multi-album solo deal with Epic-distributed Hidden Beach Records, best-known as the home of Jill Scott. The first release will be *The Return of Mongo Slade*, which is tentatively slated for a February release. The album takes its name from a character in the Sidney Poitier/Bill Cosby movie *Let's Do It Again*. Rucker originally intended to release the album on Atlantic Records (home to Hootie), but the label decided not to put out the project, leaving Rucker free to shop it elsewhere (*Billboard*, July 21).

"Hidden Beach is the perfect home for me as a solo artist," Rucker says. "It's been a long time finding the right place, but I think we did the right thing in signing with [label president] Steve [McKeever] and Hidden Beach."

First single, "Wild One," will go to select pop and R&B stations before the end of the year and will then be serviced to all stations in the formats in the new year.

**WE CAN BE HEROES:** A two-CD set of the Sept. 21 America: A Tribute to Heroes concert will be released Dec. 4 on Interscope Records in the U.S. and Canada and Dec. 3 around the rest of the world on Sony Music Entertainment. Warner Bros. will release DVD-Video and VHS versions worldwide in the first week of December. All five major labels are suspending label exclusivity clauses for artists appearing on the collections, as well as waiving all publishing fees. Profits for the project will go to the Sept. 11 Telethon Fund.

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# BMI

# COUNTRY

## AMAZED (GND AWARD)

Marv Green  
 Chris Lindsey  
 Aimee Mayo  
 Careers-BMG Music Publishing, Inc.  
 Golden Wheat Music  
 Silverkiss Music  
 Songs of Nashville DreamWorks  
 Warner-Tamerlane Publishing Corp.

## ANOTHER NINE MINUTES

Billy Crain  
 Tom Douglas  
 Nick N' Ash Music  
 Sony/ATV Tree

## BEEN THERE

Clay Black  
 Steve Warner  
 Blackened Music  
 Steve Warner Music

## THE BEST DAY

Carson Chamberlain  
 Dean Dillon  
 Acuff-Rose Music, Inc.  
 Everything I Love Music  
 Universal-Songs of PolyGram International, Inc.

## BEST OF INTENTIONS

Travis Tritt  
 Post Oak Publishing

## BORN TO FLY

Sara Evans  
 Marcus Hummon  
 Careers-BMG Music Publishing, Inc.  
 Floyd's Dream Music  
 Sony/ATV Tree

## BREATHE (GND AWARD)

Stephanie Bentley  
 Hopechord Music  
 Universal-Songs of PolyGram International, Inc.

## BURN

Tina Arena (APRA)  
 EMI-Blackwood Music, Inc.

## BUT FOR THE GRACE OF GOD

Keith Urban  
 Coburn Music, Inc.

## BUY ME A ROSE

Jim Funk  
 Erik Hickenlooper  
 Blue Plate Music Publishing  
 Rex Benson Music

## CARLENE

Charlie Black  
 Rory Bourke  
 EMI-Blackwood Music, Inc.  
 Flybridge Tunes  
 Rory Bourke Music Co.

## THE CHAIN OF LOVE

Jonnie Barnett  
 Pugwash Music  
 Waterdance Music

## COULDN'T LAST A MOMENT

Jeffrey Steele  
 Danny Weiss  
 Irving Music  
 My Life's Work Music  
 Songs of Windswept Pacific  
 Yellow Desert Music

## COUNTRY COMES TO TOWN

Toby Keith  
 Tokeco Tunes

## FEELS LIKE LOVE

Vince Gill  
 Vinny Mae Music

## FLOWERS ON THE WALL

Ken Acker  
 Lew DeWitt  
 Wallflower Music

## GO ON

Tony Martin  
 Mark Hines  
 Baby Mae Music  
 Bone Dry Music  
 Giltfish Music, Inc.  
 Hanesstein/Cumberland Music

## A GOOD DAY TO RUN

Bobby Tomberlin  
 Darryl Worley  
 EMI-Blackwood Music, Inc.  
 Hatley Creek Music  
 Mike Curb Music

## HOW DO YOU LIKE ME NOW?!

Ken Acker  
 Chuck Cannon  
 Toby Keith  
 Tokeco Tunes  
 Wacissa River Music, Inc.

## I HOPE YOU DANCE

Tina Turner  
 Choice Is Tragic Music  
 Ensign Music Corporation

## I LOST IT

Jimmy Olander  
 Warner-Tamerlane Publishing Corp.

## IT WAS

Mark Wright  
 Warner-Tamerlane Publishing Corp.  
 Songs of Universal, Inc.

## IT'S ALWAYS SOMETHIN'

Marv Green  
 Aimee Mayo  
 Careers-BMG Music Publishing, Inc.  
 Golden Wheat Music  
 Warner-Tamerlane Publishing Corp.

## ★ COUNTRY SONGWRITERS OF THE YEAR



AIMEE MAYO



MARV GREEN

## ★ COUNTRY SONGWRITER/ ARTIST OF THE YEAR

TOBY KEITH





# AWARDS 2001



## KISS THIS

Aaron Tippin  
Thea Tippin  
Acuff-Rose Music, Inc.  
Thea Later Music

## LET'S MAKE LOVE

Marv Green  
Chris Lindsey  
Bill Luther  
Almee Mayo  
Careers-BMG Music Publishing, Inc.  
Golden Wheat Music  
Silverkiss Music  
Songs of Nashville DreamWorks  
Warner-Tamerlane Publishing Corp.

## LIGHTNING DOES THE WORK

Chad Brock  
Kelly Garrett  
John Hadley  
Bluesabilly Music  
John Hadley Songs  
Lehsem Songs  
Sony/ATV Tree

## A LITTLE GASOLINE

Dean Miller  
Mighty Nice Music

## THE LITTLE GIRL

Harley Allen  
Coburn Music, Inc.

## LOVE'S THE ONLY HOUSE

Tom Douglas  
Sony/ATV Tree

## MAKE UP IN LOVE

Tony Ramey  
O-Tex Music

## A MAN AIN'T MADE OF STONE

Franne Golde  
Robin Lerner  
Franne Gee Music  
Puckalesia Songs  
Warner-Tamerlane Publishing Corp.

## MORE

Thom McHugh  
Golden Wheat Music  
McHuge Music  
Warner-Tamerlane Publishing Corp.

## ONE MORE DAY

Bobby Tomberlin  
Mike Curb Music

## PRAYIN' FOR DAYLIGHT

Steve Bogard  
Rick Giles  
Careers-BMG Music Publishing, Inc.  
Warner-Tamerlane Publishing Corp.

## THE QUITTIN' KIND

Phil Barnhart  
Sam Hugin  
Sam's Jammin' Songs  
Sony/ATV Tree  
Suffer In Silence Music

## SHE'S MORE

Rob Crosby  
Crutchfield Music  
Warner-Tamerlane Publishing Corp.

## THAT'S THE KIND OF MOOD I'M IN

Rick Giles  
Gilles Godard (SOCAN)  
Tim Nichols  
Buzz Cut Music  
Diamond Storm Music, Inc.  
EMI-Blackwood Music, Inc.  
Mike Curb Music  
Ty Land Music

## THERE IS NO ARIZONA

Shaye Smith  
EMI-Blackwood Music, Inc.  
Zomba Songs Inc.

## THERE YOU ARE

Bob DiPiero  
EMI  
Careers-BMG Music Publishing, Inc.  
Love Monkey Music  
Music Hill Music  
Sony/ATV Tree

## THIS EVERYDAY LOVE

Danny Wells  
Irving Music

## UNCONDITIONAL

Rivers Rutherford  
Songs of Universal, Inc.

## WHAT ABOUT NOW

Aaron Barker  
Blind Sparrow Music  
O-Tex Music

## WHAT I NEED TO DO

Bill Luther  
Careers-BMG Music Publishing, Inc.

## WHEN YOU NEED MY LOVE

Wynn Varble  
Darryl Worley  
EMI-Blackwood Music, Inc.  
Hatley Creek Music  
Warner-Tamerlane Publishing Corp.

## WILD HORSES

Bill Shore  
Warner-Tamerlane Publishing Corp.

## YES!

Chad Brock  
Jim Collins  
Stephony Smith  
Cuts R Us Songs, Inc.  
EMI-Blackwood Music, Inc.  
Lehsem Songs  
Make Shift Music  
Singles Only Music  
Warner-Tamerlane Publishing Corp.

## YOU SHOULDN'T KISS ME LIKE THIS

Toby Keith  
Tokeco Tunes

## YOU'LL ALWAYS BE LOVED BY ME

Ronnie Dunn  
Terry McBride  
Showbilly Music  
Sony/ATV Tree

## YOU'VE GOT A WAY

Shania Twain  
Loon Echo, Inc.  
Universal-Songs of PolyGram International, Inc.

## YOUR EVERYTHING

Chris Lindsey  
Songs of Nashville DreamWorks

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**WARNER-TAMERLANE PUBLISHING CORP.**

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"GOD BLESS THE USA"  
**LEE GREENWOOD**



★ **PRESIDENT'S AWARD**  
**WILLIE NELSON**



★ **COUNTRY SONG OF THE YEAR**

"I HOPE YOU DANCE"  
**WRITER: TIA SILLERS**

★ **PUBLISHER'S CHOICE IS TRAVIS MUSIC DESIGN MUSIC CORPORATION**



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## Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ERIC CLAPTON, TOTO	Foro Sol, Mexico City Oct. 19	\$2,036,679 (19,348,455 pesos) \$157.89/\$14.74	41,142 sellout	OCESA Presents/CIE Events
NEIL DIAMOND	E Center of West Valley City, West Valley City, Utah Nov. 1-2	\$1,123,820 \$57.50/\$37.50	21,310 two sellouts	Sal Bonafede, Apragan Entertainment Group
NEIL DIAMOND	Pepsi Center, Denver Nov. 4	\$867,000 \$67.50/\$37.50	14,807 sellout	Sal Bonafede, Apragan Entertainment Group
AEROSMITH, THE CULT	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 25	\$855,089 \$65.25/\$45.25	16,309 sellout	Palace Sports & Enter- tainment, Clear Channel Entertainment
NEIL DIAMOND	Fargodome, Fargo, N.D. Oct. 29	\$730,888 \$59.50/\$37.50	14,772 sellout	Sal Bonafede, Apragan Entertainment Group
GROUNDWORK 2001: R.E.M., PEARL JAM, ALANIS MORISSETTE, MANA, FEMI KUTU, THE POSITIVE FORCE	KeyArena, Seattle Center, Seattle Oct. 22	\$633,800 \$50	12,699 14,053	Experience Music Project
FAMILY VALUES TOUR: STONE TEM- PLE PILOTS, STATIC-X, LINKIN PARK, STAINED, DEADSY	Worcester's Centrum Cen- tre, Worcester, Mass. Oct. 27	\$482,758 \$42.50	11,359 sellout	Concerts West
TOOL, TRICKY	Cox Arena at Aztec Bowl, San Diego Oct. 31	\$356,930 \$35	10,198 sellout	House of Blues Concerts
PLEDGE OF ALLEGIANCE: SLIP- KNOT, SYSTEM OF A DOWN, NO ONE, AMERICAN HEAD CHARGE	Worcester's Centrum Cen- tre, Worcester, Mass. Oct. 30	\$324,295 \$39.50	8,219 10,722	Metropolitan Entertain- ment Group
JANE'S ADDICTION, LIVE, STEREO MC'S	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 20	\$277,280 \$46.50	11,267 15,064	Palace Sports & Enter- tainment, Clear Channel Entertainment

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## Continental Drift™

by Larry Flick



**ACOUSTIC GROOVES:** It's not easy for an acoustic-minded singer/songwriter to rise above the seemingly endless mass of troubadours out there, plying their wares. After all, how many ways are there to tell tales of love-gone-wrong and other various life quandaries? Somehow, though, **Inda Eaton** has developed a few intriguing twists on the self-made disc *Why the Desert*.



EATON

after she contracted a deadly strain of malaria while trekking through Africa. She accepted the tender loving care of family in Casper, Wyo., where she met several people with vested interests in local music.

"They were a godsend to me," Eaton recalls. "They took incredibly good care of me."

From her work hours at a bike shop and a trip to the pawn shop with her few worldly possessions, Eaton was able to bankroll her first demo recording, *Songs About Butter* (1995). At the advice of friends, she sought out local bluesman **Spencer Bohren**. There began a relationship that produced Eaton's debut, *Thin Fine Line* (1995), and the follow-up disc, *Never Too Late to Fly* (1998), which features the **Subdudes** and the **Radiators**. During this time, Eaton created Skin to the Wind Productions and also produced a self-composed piano CD, *Seasons* (1997). She managed to put together several tours of the U.S. and Europe in support of the sets.

*Never Too Late to Fly* prompted an international health product company to sponsor two full European tours, benefiting the U.S. military communities and their hosts. The set also found a home on college radio with the songs "Hey Lie" and "Stuck in Zanzibar."

The momentum has given Eaton high hopes for *Why the Desert*, which has been getting college radio play for the tracks "Tugboat Hustler" and "Cool Is My Head." The set also features a solid rendition of **John Prine's** "All the Best."

Currently, Eaton is playing showcases around the country, tweaking the deserved interest of major labels. We're expecting big things of this appealing artist.

For further information, call **Jeffrey Ulfberg** at Fan Fare Entertainment, at 212-366-9622.

**TIS NEARLY THE SEASON:** It's undeniable—this year's holiday season is going to be bittersweet at best. But we're committed to celebrating life and the spirit of the season. For this reporter, there's no better way to do that than with music.

While there's no dearth of potent new superstar holiday releases available, we can't resist noting a fine indie single, "The Daughter of Santa Claus" by **Patsy Maharam**.

The track is part of Maharam's ongoing series of charming holiday recordings, which will culminate next year in the full-length album, *The Claus Family Christmas*.

For additional details, call **Jane Lowy** at 212-371-4142.

Passarella is a great bandoneonist. Giovanni Tommaso is irreplaceable for me. Daniel has a very original inventive at percussion's; sometimes one has the sensation to be listening to an entire section of percussionists playing simultaneously; instead, it is him alone, going from one instrument to the other, with skill.

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## HMV Revamps In U.S. Under Stuart Fleming

**H**MV North America has restructured its U.S. arm, *Bulletin* has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HM head coke.

## MTV.com Plans Overhaul

**M**TV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

## Zomba Nixes BMG Distrib Deal In Canada

**Z**omba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in that territory.

## Bebel To Join Schuon Atop Duet

**L**ook for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

## Andy Gershon Gets V2 President Stripes

**L**ook for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to Atlantic Records as GM.

## Black Promoters Retain Top Lawyer

**B**ulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the

## U.K. Indie Labels Planning 'Radical' New Sales Chart

**B**ritain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells *Bulletin* that the "radical" multi-format chart to cover the diversity of "Music comes in various different outlets—days—singles, albums, EPs, vinyl—and diversity and all the different genres and the

## Sources: Pressplay, Microsoft In Talks

**P**ressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be

## Sources: Edel Putting RED On The Block

**R**ED Distribution is being shopped by Edel Music, sources say. Hamburg-based Edel bought 80% of RED from Sony Music Entertainment in October 1999, paying \$75 million. Edel chairman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major labels confirm to *Bulletin* that Edel has approached them to determine if they have any interest in buying

## Macy's New Manager

**M**acy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned.

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# Higher Ground™

by Deborah Evans Price



**SAY AMEN!** Southern Gospel music is generally a pretty well-defined genre, with musical parameters that have been forged by years of tradition. However, three talented siblings from Arkansas have gone a long way over the years in breaking down walls and blurring the lines that separate Southern gospel from inspiration, adult contemporary, and other Christian music formats. Those siblings, of course, are the Martins—Jonathan Martin, Joyce Martin McCollough, and Judy Martin Hess—and they're at it again on their wonderful new Spring Hill album, *Glorify Edify Testify*.



THE MARTINS

Produced by Bill Baumgart, Matt Huesmann, and Robert White Johnson, the 15-song collection showcases the stunning vocals that have become the Martins' trademark. The trio puts its indelible stamp on such modern-day classics as "I Could Sing of Your Love Forever," "Great Is the Lord," and "In Christ Alone."

"When we started planning the album, we were going to do another a cappella hymns project: The last one we did was real successful for us, and people were asking when we were going to do another one," Martin McCollough says. "So we recorded several a cappella hymns, [but] there were so many hymns that were just screaming for some type of orchestration. Then we started recording some hymns like that, and then we thought maybe we should do some praise and worship, maybe like a double-CD thing. It went through several different stages of ideas before we decided, 'Let's just do one CD and kind of mix some a cappella hymns, some traditional hymns, and some more modern praise and worship.'"

Martin McCollough says the trio recorded 22 songs before trimming it to the 15 that made the album. "In Christ Alone" was probably the most challenging to make, because not only was the song done by a soloist, but it's also such a high-profile song," she says of the early-'90s Michael English hit. "We thought we'd try it and see if we

could pay tribute to the song by not changing any of the lyrics or arrangements but trying to make it a three-part harmony thing. Matt [Huesmann] is brilliant. He doesn't work a lot with harmony groups, but he dug in there and just made it amazing."

Among the other covers is the modern worship anthem "I Could Sing of Your Love Forever," penned by Martin Smith of the British worship band Delirious?. "I love that song," she enthuses. "If I had to pick a favorite, that would be it."

It's testament to the Martins' talent that they can move so effortlessly from contemporary worship songs to such timeless hymns as "Leaning on the Everlasting Arms" and the spirited first single, "Standing on the Promises." While there's plenty here to be embraced by the Southern gospel community, the Martins are just too talented to be contained in one box. *Glorify Edify Testify* is a smorgasbord of tasty musical treats, but it's not just the music that makes the Martins so engaging. You'd be hard pressed to find three nicer people. They graciously spent time at the *Billboard* Nashville office singing and regaling us with stories of their childhood, growing up in a home without electricity where faith, family, and music provided a lifelong foundation. It was a great afternoon.

Booked by Ed Harper of the Harper Agency, the trio will also be part of a Christmas tour with the Gaithers. They will then embark on a major tour next February, before slowing down a little in May, as Joyce is expecting her second child.

Martin McCollough admits that because they don't adhere to one specific style, it challenges the record company. "I always tell the record company: 'I don't live on the radio, and I don't live in the trade papers, I live onstage,'" she says. "That's where it's the most important to me, and they have to worry about all the other stuff."

"We didn't consciously set out to be trend-setters, but that's what we are," she continues. "We do what we love to do, and it happens to be different than everybody else. That's kind of a cool place to be. It does make it fresh and it does make it different. When somebody comes to a Martins concert, it's not like a *Cathedrals* concert and it's not like a *Steven Curtis [Chapman]* concert. It's somewhere right in the middle."

"I just love it. I love being right where I am. There's always peace there, because we want to do what God wants us to do. As long as we stay in his will, he seems to be steering the ship, and we are just riding along."

## Charlie Hunter Experiments With Vocalists On Blue Note's 'Playground'

BY LIANA JONAS

NEW YORK—Charlie Hunter is a man of simple aspirations. Given his druthers, his life would include little more than "getting up in the morning, following the ox around the field, and making music."

That, and to "keep on doing this"—"this" being to craft some of the most colorful, unorthodox, and rhythmically charged jazz in contemporary music.

The artist is currently on tour—a state he perpetually finds himself in—playing cuts from his recent release, *Songs From the Analog*



HUNTER

*Playground* (originally released on Blue Note, Sept. 25), a set of genre-straddling, jazz-oriented tracks.

Whether his music is commercially successful is secondary to Hunter. "I never do anything to strictly satisfy a fickle, ever-changing commercial world. I do the music I like to play. It's the only way I feel comfortable existing in the industry."

The set features four vocalists—rapper Mos Def, Theryl De Clouet from New Orleans funk band Galactic, Norah Jones, and Kurt Elling—a first for the generally instrumental musician.

Zach Hochkeppel, director of marketing for Blue Note Records, thinks the addition of vocals "makes the album more accessible. He's bringing the music to a more mainstream and younger audience, who are much more open. College-age kids don't think in genre-specific ways that labels and stations do."

According to Geoffrey Stoltz, senior music buyer at the Wherehouse, "this record will be good for us till the end of the year at least."

Hunter is managed by Chris Cuevas at New Orleans-based Spire Artist Management and booked by Boston-based Ted Kurland Associates. His songs are published by CHT Music/Ryko Music.

## In The Spirit™

by Lisa Collins



**THE 9-11 EFFECT:** The gospel industry was caught off guard by the news of the cancellation of the second Sisters in the Spirit tour. The first installment of the tour drew upward of 115,000 nationally to become the second-most successful tour in gospel history after the Tour of Life, which grossed \$7 million in 1997.

Tour promoter Al Wash, president of Dallas-based ALW Entertainment, made the cancellation official Oct. 28 with its last performance in Fort Lauderdale, Fla., three-quarters of the way through the 45-city trek that featured Yolanda Adams, Shirley Caesar, Virtue, and Mary Mary.

According to Wash, "Since Sept. 11, our ticket sales steadily decreased everywhere. That whole week of Sept. 11, we never sold more than 40 tickets in any one market. In Columbus, Ga., we were selling over 100 tickets a day with the show that was set for Sept. 18. We only needed 400 tickets to break even, but we never sold another 30 tickets. Then on the Sunday we went to war, sales again decreased. In fact, any time there was mention of terrorist threats on the news, sales decreased."

"It was getting to be too difficult with security—being pulled over, having dogs sniff trucks, securing the venues, and the bomb threats," Wash continues. "It just got a little crazy... a little scary out there. In Philadelphia, two days before we opened, [authorities] found a bomb [at a Greyhound] bus station. We had been selling 250-300 tickets a day, and when that happened, tickets dropped almost to a standstill. When things like that kept happening, we just had to pull the tour down."

Despite the circumstances, Wash remains undaunted. "Before Sept. 11, this was definitely a winning tour. We had been on pace in all of the markets to do better numbers than we had done last year, and under these circumstances, it's not as if the tour has lost, and that makes me feel good for the gospel industry. Look at the other tours that canceled—*Destiny's Child*, *N Sync*, *Janet Jackson*. We're in good company."

Already, ALW Entertainment is on track for a comeback early next year. Wash observes, "In a month or so people will understand that they are going to have to learn to live with the threat of terrorism, that we'll never go back to the same America. So we're looking at the possibility of doing a Brothers in the Spirit tour. That way we can alternate the tours yearly."

**ELEKTRA BELIEVES IN YOLANDA:** While Sisters in the Spirit was shutting down, Elektra Records was gear-

ing up for Yolanda Adams' forthcoming release, *Believe*, due Dec. 4. Lead single "Never Give Up" was serviced late last month to radio, where it was the most-added title at urban AC the week of impact and is enjoying a nice run at mainstream radio as well. The single is also being heavily marketed at Christian and gospel radio.

"Never Give Up" re-teams Adams with Jimmy Jam and Terry Lewis and will double as the first video. The singer will take part in a promotional tour of major markets—including Los Angeles; Philadelphia; New York City; Washington, D.C.; Atlanta; and Chicago—kicking off the first week in December.



ADAMS

However, what is expected to drive sales is a string of TV appearances that are certain to boost Adams' profile with record buyers, beginning with her co-hosting of the *Soul Train* Christmas Starfest, taping Nov. 20 in Los Angeles, and a BET Christmas special Dec. 3. Other high-profile appearances that are scheduled include a stint at the Crystal Cathedral in Garden Grove, Calif., with Robert H. Schuller and Lou Rawls' telethon for the United Negro College Fund.

The CD is Adams' third Elektra release and features a soul-stirring duet with Karen Clark-Sheard titled "Fo Sho" and showcases Adams' masterful skills with gospel balladry.

Adams says, "I think the CD is great. I have grown a lot spiritually and musically since *Mountain High*, *Valley Low*. I hope it shows in the vocals and production of *Believe*."

**BRIEFLY:** On Nov. 10 in Charlotte, N.C., Donald Lawrence & the Tri-City Singers electrified a standing-room-only crowd gathered at the University Park Baptist Church with a live concert recording of all new songs. The upcoming recording, *Get Your Life Back*, has been tentatively scheduled for release in late February 2002 and will feature guest appearances from Walter Hawkins and former *Sounds of Blackness* lead vocalist Ann Nesby.



## In The Works

• On Jan. 22, Nothing Records will release *Nine Inch Nails Live: And All That Could Have Been* on CD, DVD-Video, and VHS. Produced by NIN mastermind Trent Reznor, the set documents the act's sellout *Fragility* v2.0 concert tour, and it features such seminal NIN songs as "The Wretched," "Head Like a Hole," "Wish," and "Closer." The DVD will feature 5.1 surround sound and such extra features as multiple camera angles, audio commentary, and still photos.

• Singer/songwriter Norah Jones is finishing up her first recording for Blue Note Records. Due Feb. 26, the as-yet-untitled set is being produced by studio legend Arif Mardin.

• Jive rolls out some of its top acts on the soundtrack to *Jimmy Neutron: Boy Genius*, due Nov. 20. Contributing tracks are Britney Spears (offering "Intimidated," a cut not featured on her new set), Aaron Carter (who provides several cuts, including the new "Go Jimmy, Jimmy" and "Leave It Up to Me"), 'N Sync (the Deep Dish club remix of "Pop"), Backstreet Boys ("The Answer to Our Life"), and Melissa Leffon (a reverent cover of Thomas Dolby's "She Blinded Me With Science").

• Mammoth is grooming new signing Schatzi for its spring 2002 album debut by issuing the band's self-made EP, *Death of the Alphabet*, which was the source of active major-label bidding earlier this year. The set was produced by Ed Rose (Get Up Kids, the Anniversary). The label is stirring up interest among press and radio with the recording, while the act lays down new tracks.



**Latin Vibes.** Jorge Moreno is among the first artists signed to Maverick's new Maverick Musica division—which will be devoted to serving the Latin music community and bringing the genre's rising young acts to the pop mainstream. Moreno's "Babalu" previews a full-length collection due Nov. 20. The artist says, "It's an honor to be part of a label that is so committed to making great Latin music."

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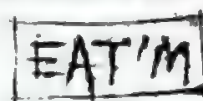
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# Mammoth's Mathus Gives History Lesson

BY WES ORSHOSKI

NEW YORK—For those unfamiliar with James "Jimbo" Mathus' music, it would be surprising to learn that his new Knockdown Society album, *National Antiseptic*, sounds completely unaffected by the popular music of the past 40 or 50 years. But even for the informed, it's no less in-

triguing when considering that the Mississippi-bred, Chapel Hill, N.C.-based Mathus grew up in an era when Duran Duran and Van Halen ruled the airwaves.

"I just wasn't into that stuff," says the 34-year-old co-founder of the Squirrel Nut Zippers. "When I was younger, the guys I was growing up

with were listening to stuff like Hank Williams Jr.—ya know, 'A Country Boy Can Survive'—and Molly Hatchet and all that. There was a big FM station in Memphis that played the current FM stuff, but it didn't do it for me. I just thought it all sucked."

*National Antiseptic*, which hit retail Oct. 23 on Mammoth, makes that quite apparent, as it—like the Zippers' brand of big-beat revivalism and Mathus' first Knockdown Society set, 1997's *Songs for Rosetta*—seems of another time. This time around, Mathus serves up a swampy, backbeat-heavy set of Fat Possum-style delta blues mixed up with the occasional country, bluegrass, and even ragtime-leaning number.

Featuring covers of songs by R.L. Burnside, T-Model Ford, and Lonnie Pitchford, *National* carries a gritty, electric tilt that Mathus says was



MATHUS

born out of hours spent listening to Fat Possum and Rooster Blues artists. Backing him on the record are Luther and Cody Dickinson of the North Mississippi Allstars. Their father, Jim Dickinson (Big Star, the Replacements), produced the set.

"It sounds as if he walked up in the woods outside of Chapel Hill and stayed there," says Don Van Cleave, president of the 70-outlet Coalition of Independent Music Stores.

Helping foster his love for roots music was a childhood spent in the North Mississippi towns of Clarksdale and Corinth, where Mathus—an ASCAP-affiliated songwriter who is managed and booked by Chicago-based Eric Selz—grew up with a banjo-pickin' father who played Hank Williams, Carter Family, and Jimmie Rogers songs with relatives at parties and family functions. Having learned to play the mandolin at six and the guitar a few years later, Mathus would often join in.

Later, *Highway 61*, a Saturday-night radio show broadcast out of Memphis, introduced Mathus to the likes of Howlin' Wolf, Muddy Waters, and Charley Patton—who, he later discovered, was the father of his babysitter, Rosetta Patton. (*Songs for Rosetta* was both a tribute to and benefit for Rosetta, who does not receive royalties on her father's music.)

"There's not only a real affection for this music but also a real knowledge and exhilaration on his part," Mammoth president Rob Seidenberg says. "You can really hear it."

## The Classical Score



by Steve Smith

**O'CONNOR'S JOURNEY:** The remarkable journey that former country fiddler Mark O'Connor embarked upon as a Sony Classical recording artist has stretched far beyond his now-familiar evocations of Appalachia to take in the entire U.S. this fall. O'Connor is best-known for his collaborations with Yo-Yo Ma and Edgar Meyer, *Appalachia Waltz* and *Appalachian Journey*. The latter is No. 9 on the *Billboard* Top Classical album chart this issue after 85 weeks. It has recently been joined by O'Connor's new disc, *American Seasons*, which holds the No. 8 position on the chart this issue. Yet another charting disc, Sony's new Ma anthology, *Classic Yo-Yo*, includes two O'Connor compositions.

Modeled after Vivaldi's *Four Seasons* and inspired by Shakespeare's "The Seven Ages of Man," *American Seasons* is O'Connor's fourth violin concerto. The work, which he recorded with conductor Scott Yoo and the young Boston-based chamber orchestra *Metamorphosen*, has drawn overwhelmingly positive critical notices. The disc also includes a shorter work for violin and orchestra, the *Strings & Threads Suite*, and a new arrangement of *Appalachia Waltz* for string orchestra.

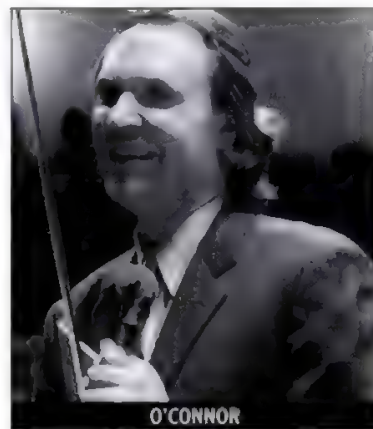
While he currently views himself as predominantly a classical artist, O'Connor still insists on pursuing his career as aggressively as he did during his days as one of the most-respected violinists in country music and jazz. To promote *American Seasons*, O'Connor and his management at Columbia Artists mapped out a tour far more extensive than the norm in the classical music world. The two-month jaunt by bus includes more than 30 dates—in both major metropolitan markets and the small towns that had supported O'Connor throughout his career—that concludes Nov. 11 in San Francisco.

O'Connor admits that the challenges posed by such a tour occasionally proved taxing to the young members of *Metamorphosen*. "Most classical musicians will never be used to any schedule like this," he explains. "Most of them will be in orchestras where they perform in front of an audience three or four times a week—and that's at home, not traveling. This will be an experience that they might never have again."

More accustomed to life on the road, O'Connor spent his time on the bus composing his next violin concerto, a commission for the Academy of St. Martin in the Fields due to be unveiled at the Proms in Royal Albert Hall in 2003. He also kept a weekly tour diary for his Web site, mark-

oconnor.com, where he related not only daily events but also the emotions stirred in both performers and audiences as both dealt with the aftermath of the events of Sept. 11.

According to O'Connor, the size of the audiences for this tour were down anywhere from 30% to 50% as a result of the disaster and subsequent declaration of war. Those who made the effort to attend, though, were all the more appreciative. "Musicians have a different kind of



O'CONNOR

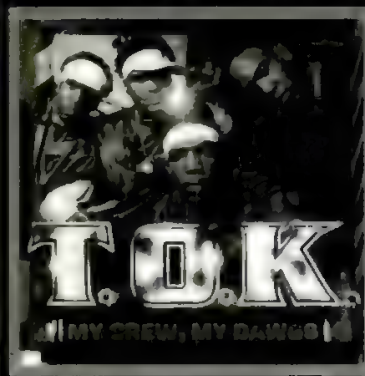
responsibility now," he says, "to make sure that we do what we can to help people and almost, in a way, minister through music, to calm people's nerves and reveal strength and courage through the arts."

As the novelty of the country fiddler in the concert hall is beginning to wear off, the classical press is clearly beginning to take O'Connor's new musical idiom seriously. On the road, *American Seasons* drew comparisons to Copland, Dvorak, and Elgar, while as a journeyman virtuoso, O'Connor himself drew comparison to Paganini. One reviewer even suggested that O'Connor might be an "American Haydn," creating enjoyable works from folk-based materials while deftly demonstrating his mastery of instrumental technique.

"If you're going to talk about a hot, young basketball player, you have to include Michael Jordan in your realm of comparison," O'Connor says with a laugh. "It's the same way in music. As the recipient of all of this, it can work both for you and against you. When you first come on the scene, trying to do the best that you can, and somebody's comparing you unfavorably to Tchaikovsky, you're going, 'Well, what did you expect?' If you're lucky enough to stick around for a while and make some music that gets mentioned alongside those guys, it's really an amazing journey to be able to see it. It's very flattering and makes me feel good about how far I've come."

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## ALBUMS

Edited by Michael Paoletta

### POP

#### ► LENNY KRAVITZ

**Lenny**  
PRODUCER: Lenny Kravitz  
Virgin 11233

Kravitz is one of those rare artists who can illustrate his influences without ever resorting to mimicry; he actually interprets and factors the work of his heroes into his own unique concepts. On *Lenny*, he continues to show his unabashed affection for early Rolling Stones and late-era Beatles, while also mining a sound that deftly darts from psychedelic funk to barroom-styled guitar-rock. It's an invigorating, electric blend that is pushed over the top by lyrics that are smart and spiritual without ever pressing too hard. Save for the occasional vocal effect, Kravitz keeps his arrangements lean, providing the listener with an unfettered view into his creative psyche. He offers a collection of concise, well-crafted songs that are driven by easily consumed melodies and hooks. As always, Kravitz convincingly strikes a brash rock-star pose. But new songs like the plaintive "If I Could Fall in Love" and the riotous, hand-clapping first single, "Dig In," reveal that he has the soul of an unabashed popster.—**LF**

#### ► RADIOHEAD

**I Might Be Wrong**  
PRODUCER: not listed  
Capitol 36616

This live set is a souvenir from the shows that followed 2000's acclaimed *Kid A* and this year's companion, *Amnesiac*. Forget about the oldies; everything here is from those albums, aside from Thom Yorke's solo acoustic, unreleased fan favorite "True Love Waits." The band's devotion to recent fare is apparent in these dynamic versions, convincingly translating the studio experimentation of "Idiotique," "Morning Bell," and "Like Spinning Plates" to the live stage. Stripped of its queasy recorded backing, the latter is here a revelatory, piano-heavy hymn, while "Everything in Its Right Place" goes



#### JEWEL

**This Way**  
PRODUCERS: Dan Huff and Jewel Kilcher  
Atlantic 83519

There have always been numerous facets to Jewel's luster. Even her most commercial outings offer multiple textures, with deceptively simple melodies belying messages that extend beyond the hooks. *This Way* is the 27-year-old singer/songwriter's most ambitious effort yet, illustrating her desire to take on the world's societal and political ills and color them with a variety of stylistic hues: There's cowpoke country, folk, rich balladry, blues, even a whimsical turn at ballsy rock. The 14 tracks are highlighted by the gorgeous first single, "Standing Still," in which she sings about liking a guy—but what's she's talking about is stepping out and embracing life. Other standouts are the coffeehouse anthem "Everybody Needs Somebody Sometime," the lilting "Break Me," and the rugged "Serve the Ego," a tale of subservient love. *This Way* is not as accessible to the masses as previous albums, but this jewel doesn't need to be so polished to glitter.—**CT**

in the other direction entirely, piling on vocal and keyboard effects to sense-altering effect. Renditions of the title cut and "The National Anthem" also aim right for the jugular, their dirty grooves tapping into the primal fury of rock. The flipside: such uniformly dark material makes one long for a tune or two to lighten the vibe.—**JC**

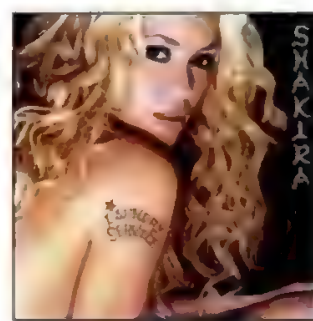
#### MICHAEL JACKSON

**Invincible**  
PRODUCERS: various  
Epic 69400

Jackson deserves points for being brave enough to title his latest effort *Invincible*—especially since (despite impressive first-week sales) he's never been more vulnerable. His undeniable creative genius has sadly become increasingly overshadowed by tales of his personal life. Yet that's not the real problem with this set; it simply isn't his best work. *Invincible* shows Jackson chasing trends instead of setting them. Safe, uninspired cuts like



"Unbreakable" and "Rock My World" feel about two days too late to be timely. Maybe it's too demanding to expect an artist who has previously set the standard of excellence and innovation in pop music to be continually on point. But he also seems to be stuck in the proverbial mud, laboring over the same lyrical concepts (media paranoia and childlike views of romance, for example). When you know a man is capable of greatness, it's hard to accept anything less.—**LF**



#### SHAKIRA

**Laundry Service**  
PRODUCERS: various  
Epic EK 63900

After five Spanish-language albums (including *MTV Unplugged*), Colombian pop/rock diva Shakira makes her English-language debut with the vibrant *Laundry Service*. Like her last two studio albums (*Pies Descalzos* and *Dónde Están Los Ladrones?*), *Laundry Service* finds the 24-year-old artist unafraid of merging musical flavors; don't be surprised to hear elements of new wave (the feisty "Rules"), Middle Eastern (the exotic "Eyes Like Yours [Ojos Así]"), Brazilian (first single "Whenever, Wherever," penned by Shakira, Gloria Estefan, and Tim Mitchell), B-52's-styled tango ("Objection [Tango]"), and dance (the disco-laced "Ready for the Good Times") sprinkled throughout the set. While some of these excursions work better than others, the vocally gifted Shakira absolutely shines on the Led Zeppelin-inflected ballad "The One"—co-penned by Glen Ballard—and the raucous "Te Dejo Madrid," one of four Spanish-language songs included.—**MP**

### R&B/HIP-HOP

#### ► ALLURE

**Sunny Days**  
PRODUCERS: various  
MCA 2626

Second chances are hard to come by in this industry. Judging by this album, Allure is well aware of that fact, and

hence goes the distance on its MCA debut. Group members Laila, Alia, Akissa, and Hem-Lee first hit the airwaves in 1997, teaming with a then-unknown 112, with a remake of Lisa Lisa & Cult Jam's "All Cried Out." Now, like then, the quartet harmonizes incredibly well. Lead single, "Enjoy Yourself," a playfully sexy club anthem, has successfully re-intro-

duced the group to the masses. On ballads like "Lady" and "Cannot Live Without You," the fierce foursome truly flexes its vocal muscle. The melodic "Earn My Trust" finds Allure re-teaming with Full Force, who penned "All Cried Out." Welcome back, ladies.—**RH**

#### ★ KEKE WYATT

**Soul Sista**  
PRODUCER: Steve "Stone" Huff  
MCA 2609

With her saucy brand of "sista girl" R&B, newcomer Keke Wyatt plays the around-the-way girl next door on her MCA debut. Like labelmate Mary J. Blige, Wyatt's strength lies in her ability to convey emotional tales of love and life. The upbeat "Used to Love," the album's first single, created a buzz for the singer; sadly, it failed to click at radio. Avant special-guests on the red-hot "Nothing in This World," (Trainspotting R&B fans will surely recall Wyatt's moving performance on Avant's cover of René and Angela's "My First Love.") Wyatt even takes on the Patti LaBelle staple "If Only You Knew"—a ballsy move for a 21-year-old, but if truth be told, she ably holds her own. At the end of the day, *Soul Sista* seems to be just the tip of the iceberg for this burgeoning talent.—**RH**

#### GRAND PUBA

**Understand This**  
PRODUCERS: Grand Puba and Lord Jamar  
Rising Son/Koch 8248

Following the release of 1995's *2000*, Grand Puba seemed to fade into hip-hop history. Now, the New Rochelle, N.Y., native returns with his third album (and first for Rising Son/Koch). Despite the six-year hiatus, not much has changed: Puba is still a credible lyricist with an uncanny ability to turn a witty verse. On "Issues," the rapper waxes poetic about life's everyday idiosyncrasies. Puba, who got his start with Brand Nubian (Lord Jamar and Sadat X make special appearances), takes the music industry to task on "Don't Lie to Me." The track may explain why he started his Rising Son imprint. Ultimately, and due to the fact that Puba handles the bulk of production duties, the album seems at times redundant.—**RH**

(Continued on page 26)

## VITAL REISSUES

#### VARIOUS ARTISTS

**Blind Pig Records—25th Anniversary Collection**

COLLECTION PRODUCERS: Edward Chmielewski and Jerry Del Giudice  
ORIGINAL PRODUCERS: various  
Blind Pig 2002

San Francisco's Blind Pig Records—which actually started in the basement of an Ann Arbor, Mich., blues joint in 1977—proudly celebrates its imminent 25th anniversary with a glorious single-disc-priced, 42-song, three-disc boxed set. Rather than a chronological presentation, the compilation is seamlessly programmed in a free-form radio style, segueing comfortably from the traditional to the contemporary blues and back, stopping along the

way for the other blues-related genres covered in the Blind Pig oeuvre. Key artists spotlighted range from legendary blues figures (Muddy Waters, James Cotton, and Johnny Shines, among others) to such contemporary successors as Deborah Coleman and Joanna Connor. Acts like the Gospel Hummingbirds and the Memphis Rockabilly Band also fit comfortably in the mix—as do a number of inspired pairings, including Muddy Waters' son Big Bill Morganfield and Taj Mahal. A concept video of Roy Rogers and Norton Buffalo's "Ain't No Bread in the Breadbox" leads off the third disc, a CD-ROM that also includes interviews and performance footage. Altogether, the set offers a rich representation of a venerable but revitalized artform.—**JB**



#### FOUR TOPS

**Forever**  
COMPILED PRODUCER: Harry Weinger  
ORIGINAL PRODUCERS: various  
Hip-O/Universal 314 556 225

Motown's other stalwart soldiers of soul are finally getting their definitive due. Best buddies Levi Stubbs, Lawrence Payton, Abdul "Duke" Fakir, and Renaldo "Obie" Benson logged an amazing 43 years together before Payton's 1997 death. Initially known as the Four Aims, the quartet cut its teeth on jazz and show tunes before finding solid R&B/pop footing with 1964's "Baby I Need Your Loving." From that point—armed with Stubbs' addictive, 100-proof baritone and Payton's penchant for arranging beautifully intricate har-

monies—the foursome became crossover and international chart fixtures. Spanning 1956-1992, this four-CD, 85-song compilation chronicles the group's rich Motown history, as well as its Dunhill/ABC, Casablanca, and Arista tenures—including previously unreleased tracks. The hits are all here (including the Tops' first No. 1, "I Can't Help Myself"). But in the words of writer/producer Ivy Jo Hunter, "You never heard the Four Tops sing until you've heard the stuff they are not famous for." That includes such tracks as "Ballad to: The One I Love" and the group's theme song, "The Four of Us." And Whitney Houston's fine version of "I Believe in You and Me" still can't hold a candle to Stubbs' gut-tugging original.—**GM**

**CONTRIBUTORS:** Jim Bessman, Leila Cobo, Jonathan Cohen, Larry Flick, Rashaun Hall, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Philip van Vleck, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



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NEWSPAPER

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND LIGHT ENTERTAINMENT

## Billboard to Expand its Touring Coverage

BY RAY WADDELL

NASHVILLE—Global touring has always been a

never forgive myself." (Billboard Bulletin, Oct. 2).

### U2 To Return To North America For Tour's Second Leg

BY RAY WADDELL  
NASHVILLE—Adding further momentum to what has already been a remarkable year of touring, U2 will reveal their tour schedule for another 22 dates on October 22 and November 10. The band's tour has been a success since its launch in March 1999. The band's tour has been a success since its launch in March 1999. The band's tour has been a success since its launch in March 1999.

BILLBOARD EXCLUSIVE

### BOXSCORE CONCERTS

Artist	Venue	City	State	Date	Gross	Net	Performer's Share	Notes
U2	Madison Square Garden	New York	NY	10/22	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/10	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/11	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/12	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/13	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/14	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/15	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/16	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/17	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/18	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/19	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/20	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/21	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/22	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/23	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/24	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/25	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/26	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/27	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/28	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/29	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour
U2	Madison Square Garden	New York	NY	11/30	\$1,200,000	\$800,000	\$400,000	U2's 10th anniversary tour

### TOURING 2001

### Concert Biz Is On The Road To Success

Rising Revenues Prove There's Nothing Like Live

BY RAY WADDELL

The touring business is a hotbed of activity, with record revenues and a growing number of artists. The touring business is a hotbed of activity, with record revenues and a growing number of artists. The touring business is a hotbed of activity, with record revenues and a growing number of artists.

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# REVIEWS & PREVIEWS

(Continued from page 24)

## DANCE/ELECTRONIC

### ★ THE AVALANCHES

*Since I Left You*

PRODUCERS: Bobby C. and Darren Selmann

Modular Recordings/Sire 31177

In the mood for some major rays of sunshine during these not-so-sunny times? If so, this fine full-length debut from Australian five-piece DJ collective the Avalanches needs to seriously find its way to your CD player—and sooner rather than later. In the course of 18 tracks, and with the help of thousands of disparate samples (complete with glorious pops and hisses), the Avalanches create a marvelous rummage sale of sound that harks back to the treble-happy days of such songs as the 5th Dimension's "Paper Cup" and the Jackson 5's "ABC." While some sound bites will surely seem familiar, others will not. Either way, that smile will have a difficult time leaving your face. Madonna fans take note: So enamored was the singer of *Since I Left You* that she happily approved a sample of "Holiday" for use on the album.—MP

## COUNTRY

### ► JOE DIFFIE

*In Another World*

PRODUCERS: Don Cook and Lonnie Wilson

Monument 85373

Oklahoma native and former foundry worker Joe Diffie has lasted a decade in a country environment known for an uncertain career life-expectancy, and he's managed this feat largely because he can sing like a bandit. He has also been pretty adept at song selection—save a couple of novelty missteps—and he continues that trend with *In Another World*, his first effort following an internal label shift from Epic to Monument. In a savvy production maneuver, the record manages to forge highly contemporary feels—on songs like the soaring title cut—without sacrificing Diffie's considerable vocal appeal on cuts like the biting "My Give a Damn's Busted" and the first-rate John Scott Sherrill/Shawn Camp composition, "Hollow Deep as Mine." Diffie owns the piano-based ballad "If I Lost Her," and "Stoned On Her Love" is well-performed country funk. Diffie shines brightest on the fiddle-laced midtempo "Like a River Dreams of Rain," and the closer, a rare five-minute-plus sentimental exercise called "The Granpa That I Know," a stoic Appalachian treat that's as hillbilly as a jar of moonshine.—RW

## LATIN

### ► CHARLIE ZAA

*De Un Solo Sentimiento*

PRODUCER: Milton Salcedo

Sony Discos 84540

Charlie Zaa's return to basics after his foray into more stylized fare puts him back in an element that's more assuredly his. Steeped in strings, strong guitar, and requinto, *De Un Solo Sentimiento* has a distinct trio sound, punctuated by a piano for bolero feel and very subtle mariachi on some tracks ("Si No Puedo Ser tu Amor"). It would have been easy for

this album to veer into sappiness, but it avoids that with elegant, subtle arrangements that clearly hark back to another, more innocent time. Zaa, whose earnestness has always been part of his appeal, sounds totally convincing as he pours out his heart on one unabashedly romantic track after another. *Sentimiento's* essence leaves little room for variety or experimentation, but that's not the intent here, and listeners hungry for vintage Zaa will welcome his return.—LC

### ★ ROSANA

*Rosana*

PRODUCER: Rosana

Universal 44016080

On her third outing, singer/songwriter Rosana again blends intensely personal material with a distinct pop—and sometimes rock—sensitivity. The resulting material is often evocative, lyrical, and musically outstanding, like "Gira," with its flamenco guitars, infectious chorus, and unexpected phrasing. Rosana is also unafraid to lay herself bare, as she does on "Donde Ya No Tengo"—a beautiful and effective bolero—and "Lloré" (I Cried), which is initially supported simply by acoustic guitar and vocal harmonies before it dissolves into a rock ballad. When Rosana opts to experiment, the results are less distinguished. "Pa Ti No Estoy" sounds like an imitation of the Police and "Mil Y Una Noche," with its Mexican feel, sounds contrived. But a balance of commercial appeal and musicianship will help this artist—a star in her native Spain—broaden her U.S. fan base.—LC

## WORLD MUSIC

### ★ LYDIA MENDOZA

*La Alondra de la Frontera*

PRODUCER: Chris Strachwitz

Arhoolie 490

For decades, Mexican-American vocalist Lydia Mendoza has been known by her legion of fans, from both sides of the border, as La Alondra de la Frontera (The Lark of the Border). This never-before-released live set—recorded in '82 at the University of California, Berkeley—puts the spotlight firmly on Mendoza and her 12-string guitar, which is all that's needed for an outstanding evening of Tejano music. Mendoza has a lovely voice and a gift for conveying the emotional drama of a lyric, but her vocals are more than gorgeous. Her voice is the sound of the Tex-Mex world. No one has garnered more fame singing the border styles—corridos, rancheras, boleros, canciones. In the 16 songs featured here, we have a compelling remembrance of Mendoza at the apex of her career, in command of a repertoire that took a lifetime to master.—PJV

## BLUES

### MCCARTY-HITE PROJECT

*Weekend in Memphis*

PRODUCER: Richard Hite

Inside Sounds 0511

The late Richard Hite, former Canned Heat bassist, invited Yardbirds drummer/vocalist Jim McCarty to Memphis for a blues session. McCarty thought it sounded like a plan. The result is the winning *Weekend in Memphis*. It's clear from the opening track that these players had a good time in the studio,

and that translates into a listening experience rich in the sort of basic blues groove that remains limitless in its appeal. Key tunes include the shuffles "Shake 'Em on Down" and "Keep It to Yourself," the lazy blues of the McCarty-Hite original "Goin' to the Country," the happening jump vibe "Memphis Town," and "Second Hand Store," featuring a noteworthy performance from Blind Mississippi Morris on harmonica and vocal. There's nothing fancy going on here—but, then, that's a big part of the appeal.—PJV

### HENRY TOWNSEND

*My Story*

PRODUCER: Chad Kassem

AP0 2014

Listening to Townsend on these tracks, it's easy to hear that he's a veteran blues artist, but it's difficult to believe that he cut these tunes when he was 90 years old. He plays guitar and barrelhouse piano and sings with a measured authority that has real presence. He wrote all 12 songs on the album as well. Townsend was learning his music when the blues was being invented, so he knows the genre from way back in the day. Henry's blues is a distinctive sound. Some tunes have the uncluttered quality of Delta blues, while his piano blues echoes the more embellished styles of New Orleans and St. Louis—though even here his arrangements have the economy of country blues. The sublime grace of this music, however, is the quality that will win your heart. Distributed in the U.S. by Harmonia Mundi.—PJV

## CHRISTIAN

### DAVID PHELPS

*David Phelps*

PRODUCER: Phil Naish

Spring Hill Music 1021

David Phelps has one of the most impressive voices to grace the Christian market in years. Some tenors can sound rather thin and wear out their welcome quickly. On the contrary, Phelps has a muscular voice capable of great range, and he's not timid in releasing his vocal firepower. Phelps issued his first solo project last year with a wonderful Christmas collection, though a multitude of fans were already familiar with Phelps as one-fourth of the acclaimed Gaither Vocal Band. That ensemble dominates the Southern Gospel scene, but for his solo career Phelps has embarked on a decidedly inspirational/adult contemporary path. The songs, most written or co-written by Phelps, are stunning professions of faith. The production is sometimes lackluster, sounding a bit dated in places, but nothing can detract from the power of that expressive voice wrapped around such songs as "End of the Beginning," "No More Night," "Let the Glory Come Down," and "Fly Again."—DEP

## HOLIDAY

### VARIOUS ARTISTS

MTV TRL CHRISTMAS

PRODUCERS: various

Lava/Atlantic 83512

### THE BROOKLYN TABERNACLE CHOIR

*Light of the World*

PRODUCERS: Carol Cymbala, Lari Goss, and Oliver Wells

M2 Communications/Word 080688612429

# O N S T A G E

### REEFER MADNESS

Music by Dan Studney

Lyrics by Kevin Murphy

Book by Kevin Murphy and

Dan Studney

Directed by Andy Fickman

Choreographed by Paula Abdul

Sets by Walt Spangler

Lights by Robert Perry

Costumes by Dick Magnanti

Starring Christian Campbell, Gregg

Edelman, Michele Pawk

Variety Arts Theatre, New York City

It's a shame that Nancy Reagan wasn't around when Kevin Murphy and Dan Studney came up with the concept for new musical *Reefer Madness*. The former first lady's entreaties to "just say no" might have actually done some good.

Not that *Reefer Madness*, a send-up of a '30s educational film about the dangers of marijuana, isn't a decent idea for a musical. It's easy to imagine it as a pointed parody, something along the lines of recent hits like *Urinetown* and *Bat Boy*. But rather than keeping its



Doped-up zombies do a song-and-dance routine in *Reefer Madness*.

tongue firmly placed in its cheek, *Reefer Madness* sticks it out at the audience. Musicals are allowed to be silly—for some of the best, such as *A Funny Thing Happened on the Way to the Forum*, that was the whole point—but they shouldn't be insipid.

Where did *Reefer Madness* go so wrong? First of all, it is obvious that Murphy and Studney had no idea what made the movie so funny. The film developed a cult following because it took itself so seriously that it was hilarious. But the musical tries so hard to be hilarious that it's exhausting. From the opening number, sung by a chorus of drug-addled zombies, it is clear that the cast is working way too hard for the meager laughs that it gets.

Borrowing heavily from *The Rocky Horror Show*, *Reefer Madness* also has a stiff-necked narrator, a pair of fresh-faced innocents, and a villain luring them off the straight and narrow. But while *Rocky Horror* auteur Richard O'Brien's parody of '50s horror films had a

cast of crazy characters and an infectious score, Murphy and Studney's effort has little that is original. The only memorable melody comes in the title song, and then only because the same four notes are repeated ad nauseum. The rest of the score is a mish-mash of styles ranging from '50s bebop to '90s Christian rock—neither really appropriate for a story ostensibly set in the '30s. Murphy's contribution isn't as jarring, because the music is so over-amplified that the lyrics are largely unintelligible.

The attempts at humor range from sophomoric to offensive, such as when one woman sings: "Sometimes the fun escapes me/When Jack gets stoned and rapes me."

That last line mars what would have been the evening's best song, a delightfully boozy ballad called "The Stuff." It comes early in the show, so you're hopeful that Murphy and Studney have finally found the right tone, but it proves to be a fluke. By the second act, they are so desperate for ideas that they reprise more than half of the songs from the first act.

It isn't surprising that "The Stuff" works so well, because it's sung by the inimitable Michele Pawk. The Broadway veteran seems to be the only one involved in the production who understands that this type of humor works better with a sly wink than an elbow to the ribs. By playing it straight, her drug-den denizen is the funniest character in the show. It's a shame she gets just one song. Also better than the material is Gregg Edelman, who is a good sport in a role that calls for him to dress as an old woman, a horny satyr, and Franklin Roosevelt. The rest of the cast, at least, seems to be enjoying themselves.

Watching *Reefer Madness* is a bit like being the designated driver for a group that has indulged just a bit too much. They're having a great time, and you're left jingling the car keys.

MARK SULLIVAN



A young couple starts out innocent, but corruption lies just around the corner.





# The Year in TOURING

A Billboard & amusement SPOTLIGHT

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## SINGLES

Edited by Chuck Taylor

### POP

**NIKKA COSTA** *Everybody Got Their Something* (3:51)  
**PRODUCERS:** Justin Stanley and Mark Ronson  
**WRITERS:** N. Costa and J. Stanley  
**PUBLISHER:** Cheeba Sound, ASCAP  
**Virgin 16443** (CD promo)  
 Long before "Like a Feather" found its way to the Hilfiger commercial that launched Costa's name in the U.S., the singer/songwriter was working her way into household-word status overseas. The daughter of arranger/producer Don Costa, she made her first recording with Don Ho at age 5 and opened for the Police in Chile at 8. Several albums followed before and after her first "retirement" at 14 (when her father died). Her American debut was well-timed, fitting comfortably on the wings of the so-called neo-soul movement. "Everybody Got Their Something" is an affirmation of self-reliance, freedom, and possibility. But a hook does not a song make. Without a fully developed melody you've got... a jingle. And this hook is only OK. Costa's sense of funk, rock, and soul are not lost—the soulfully serpentine vocals are still there—but the production is understated and cheaply synthesized. The intentions are good, but this is simply missing "something."—**ME**

### ROCK

**MARILYN MANSON** *Tainted Love* (3:20)  
**PRODUCERS:** Marilyn Manson and Skold  
**WRITER:** E. Cobb  
**PUBLISHER:** Embassy Music, BMI  
**Maverick 100780** (CD promo)  
 Marilyn Manson's cover of the 1982 new wave staple from Soft Cell, "Tainted Love," sounds like a train wreck in concept, but you know what? The weird guy's rough trade, guitar-fried, rock'n'be-deaf take is actually pretty cheeky. Manson wisely leaves in the signature chords that define the beat of the song—now regentrified into a headbanging thrash of bass—and even includes the synthesizer brush strokes that were such a key part of the original's charm. Manson is taking no prisoners here: "Love" is loud—raucously, throbblingly loud, particularly at the song's peak, where the tongue-in-cheek rocker pretty much screams until you'll swear he's done permanent damage to his vocal cords—not to mention your ears. Sounds fun, huh? No doubt, this has got to be a focal point of the flick it's taken from, *Not Another Teen Movie*. We admit it, he took us there.—**CT**

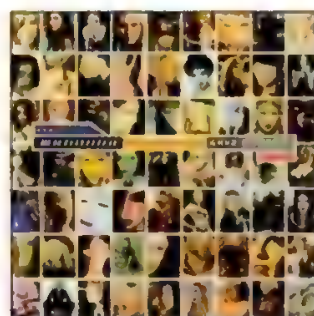
### R&B/RAP

**JAHEIM** *FEATURING NEXT* *Anything* (4:05)  
**PRODUCERS:** Kaygee and Falonte Moore  
**WRITERS:** K. Gist, F. Moore, and R.L. Huggar  
**PUBLISHERS:** Divine Mill Music/Lonte Music, ASCAP; Uh Oh Entertainment-Ensign Music (BMI)  
**Warner Bros. 100757** (CD promo)  
 Jaheim is on a roll and shows no signs of coasting with third single "Anything." Following the success of "Could It Be" and "Just in Case," this time out the New Jersey native teams with Next. The result

## SPOTLIGHTS



**MADONNA** *Thunderpuss GHV2 Megamix* (4:14)  
**PRODUCERS:** various  
**WRITERS:** various  
**PUBLISHERS:** various  
**REMIXERS:** Thunderpuss  
**Maverick/Warner Bros. 10078** (CD promo)  
 How often does the artwork for a single merit acclaim? The cover of the promo single for Madonna's "GHV2 Megamix" from superstar mixer team Thunderpuss—Barry Harris and Chris Cox—is something to behold. It features some 63 different poses of Lady M, from the "Who's That Girl" days onward,



including some seldom-seen shots. OK, OK, on to the music. Ten songs are skillfully sampled here: "Don't Tell Me," "Erotica," "Secret," "Frozen," "What It Feels Like for a Girl," "Take a Bow," "Deeper and Deeper," "Music," "Vogue," and "Ray of Light." It's quite a trip down post-'80s memory lane from an artist whose continually evolving body of work stands strong—even when summarized in this novel context. Sadly, the megamix is not on Madonna's upcoming *GHV2* collection, nor will it be made available commercially. But radio listeners will slurp it up. Much fun.—**CT**



**STONE TEMPLE PILOTS** *Revolution* (3:37)  
**PRODUCERS:** Stone Temple Pilots  
**WRITERS:** Lennon and McCartney  
**PUBLISHERS:** ATV Songs, ASCAP  
**Atlantic 300711** (CD promo)  
 Stone Temple Pilots probably surprised even themselves with the potency of their performance of the Beatles' classic "Revolution" on TNT's recent broadcast of *Come Together: A Night for John Lennon's Words and Music*, which was dedicated to New York City in the wake of the Sept. 11 tragedies. After its head-bobbing good reviews, the band decided to head into the studio and re-create the performance on wax—and the result is a rollicking good time, completely in tune with the times, both lyrically and aurally. The guys really throw it down here, with a blurry orgasm of guitars, the free-falling vocals of Scott Weiland, and the familiar words of Lennon and McCartney, which demand peace amid the car-ress of, "Don't you know it's gonna be all right?" It's a wonder Lenny Kravitz didn't think of this first. Rock radio will unleash this "Revolution" without a second thought—and top 40 could bite hard, too, given its current penchant for guitars. Proceeds from singles sales go to the Twin Towers Fund.—**CT**

**LIVE** *Overcome* (4:15)  
**PRODUCERS:** Live, Rallo, and Alain Johannes  
**WRITER:** E. Kowalczyk  
**PUBLISHER:** not listed  
**Radioactive Records** (CD promo)  
 Live has always been a paradoxical rock band: The guys can thrash their guitars with all the gusto of a tornado, but they also have an innate skill at crafting intelligent ballads that hold a sense of urgency and electricity. "Overcome" is perhaps their gentlest commercial offering yet—it never combusts into the expected crescendo. But, boy, does it hit home all the same. Following the Sept. 11 terrorist attacks, cable networks assembled a montage of disaster-related footage with "Overcome" playing as the backdrop, prompting the hasty release of the single by Radioactive (following the lackluster performance of previous oddball track "Be Free"). Lead vocalist/songwriter Ed Kowalczyk serves up his usual melodramatic, wear-it-on-your-sleeve passion as he repeatedly sings, "I am overcome," while cello and piano further the cause in the background. This anthemic offering is just stunning, and a fine moment from the current underperforming V. Perhaps it will help the album pick up a little steam.—**CT**

is a sensual ballad about giving your lover anything he or she wants—sounds good, huh? The influence of crooners like Luther Vandross and Teddy Pendergrass is evident in Jaheim's voice; while Kaygee, the former DJ/producer for Naughty by Nature, continues to prove that his skills go beyond the realm of rap

with a beautifully sparse track. Mainstream and adult R&B stations should be quick to pick up "Anything"—its mixture of smooth sounds and edgy riffs fit perfectly into both formats. With his *Ghetto Love* debut still cranking out hits, Jaheim may be looking at a Grammy nod in the near future.—**RH**

**ICE CUBE** *\$100 Bill Y'all* (3:42)  
**PRODUCER:** Rockwilder  
**WRITERS:** O. Jackson and D. Stinson  
**PUBLISHERS:** Universal/Gangsta Boogie, ASCAP; Dayna's Day/Warner-Chappell, BMI  
**Priority 81612** (CD promo)  
 For those who don't remember that Ice Cube began his career as a rapper, the

accomplished actor returns with one of two new tracks from his upcoming greatest-hits set. Teaming with producer extraordinaire Rockwilder, the left coast veteran turns in a pretty standard performance over an equally average track. "\$100 Bill Y'all" showcases a more subdued Cube—not the the same artist who roared on such classics as "Check Yo Self" and "We Be Clubbin'." Unfortunately, what could have turned out to be an instant classic falls short of expectations. Hardcore Cube fans and radio may still bite for nostalgia's sake. We hope that this is only a lapse for one of rap's greatest MCs.—**RH**

## COUNTRY

**TRISHA YEARWOOD** *FEATURING DON HENLEY* *Inside Out* (3:34)  
**PRODUCERS:** Mark Wright and Trisha Yearwood  
**WRITERS:** B. Adams and G. Peters  
**PUBLISHERS:** Badams Music Limited, Sony/ATV Tunes, Purple Crayon Music, ASCAP  
**MCA 02219** (CD promo)  
 Trisha Yearwood serves up the title cut from her current MCA album *Inside Out*, and like the album that spawned it, this cut is a blue-ribbon winner. Penned by Bryan Adams and Gretchen Peters, it has an insinuating groove, memorable melody, and infectious hook. Amid all the gloom and doom dominating the news these days, this light-hearted little tune is a fitting antidote. The cheery lyric speaks of that insatiable desire to fully know the object of one's affection from "the sweetest dream you had last night, your darkest hour, your hardest fight/I want to know you like I know myself." As she celebrates her 10th anniversary in country music this year, Yearwood continues to demonstrate why she's one of the format's most formidable female talents. To add to the soup, she is joined here by Don Henley. The former Eagle previously sang with Yearwood on her hit "Walkaway Joe." He again elevates the proceedings from a fine single to a magical event. These two artists just sound so good together. Here's hoping there are fewer years until their next collaboration.—**DEP**

**ALAN JACKSON** *It's Alright to Be a Redneck* (2:40)  
**PRODUCER:** Keith Stegall  
**WRITERS:** P. McLaughlin and B. Kenner  
**PUBLISHERS:** Sony/ATV Songs/Cake Taker Music/Corn Country Music/Universal-Songs of PolyGram/Hook Line and Kenner Music, BMI  
**Arista 69108** (CD promo)  
 This latest offering from Jackson's *When Somebody Loves You* glorifies the rural joys of riding around in a dirty old truck, catching fish, and shooting ducks. It's a silly song, but Jackson delivers it with a kind of good ole boy charm that works. A record this lightweight could derail a lesser artist's career, but Jackson has a history of churning out frivolous little singles that his fans embrace and turn into hits. (He has also had his share of truly substantive hits.) This is definitely territory that Jackson has covered before, but with his reputation as Merle Haggard's successor as the working man's troubadour, Jackson could strike a chord with other country boys out there who hear their lives echoed in the lines of this song. Bottom line: It's a hit despite itself.—**DEP**

## NEW & NOTEWORTHY

**JAGUAR WRIGHT** *FEATURING BILAL* *I Can't Wait* (3:28)  
**PRODUCERS:** Ahmir "Questlove" Thompson, and James Poyser  
**WRITERS:** J. Wright, J. Poyser, and E. King  
**PUBLISHERS:** Inavog Publishing/Time Warner  
**Motive/MCA 25617** (CD promo)  
 Philadelphia has long been known as the City of Brotherly Love. So why shouldn't two of the city's hottest musical prospects share the love on a duet? The second single from Jaguar Wright's forthcoming debut, *Denials... Delusions... &... Decisions*, "I Can't Wait" teams the singer with Bilal. Over the past year, both singers



have created a buzz—Bilal with his stellar debut, *1st Born Second*, and Wright with her sorely under-appreciated lead single, "Ain't Nobody Playin'." The pair makes beautiful music together over this midtempo ditty that is reminiscent of classic Prince. With production work from Roots drummer Ahmir "Questlove" Thompson and James Poyser, "I Can't Wait" is everything that R&B music aspires to be right now—adventurous, sleek, and brilliant. Hopefully, this gem won't be missed by radio, because with tracks like this under her belt, the Roots-discovered Wright is already primed to be the R&B story of 2002.—**RH**



## Rhythm, Rap, and The Blues™

by Gail Mitchell



**MORE R&B SUPPORT:** On the eve of the Rhythm & Blues Foundation's 12th Annual Pioneer Awards (Nov. 8 at the Apollo Theatre), comes word that Universal Music Group (UMG) is donating a \$2 million gift to the foundation—establishing the Motown/Universal Music Group Fund. Designed to generate monies in perpetuity, the fund will provide grants for the health, welfare, and medical needs of R&B artists formerly affiliated with UMG or any of its wholly owned labels.

According to UMG president/COO **Zach Horowitz**, an individual will be hired to work with the foundation in establishing an outreach program for the fund "so we can expand the net as wide as possible. For a long time, UMG has been looking for the right way to help our artists in need. These artists have contributed so much to our legacy and success. Now we need to give back to them."

While UMG's \$2 million gift represents a significant step toward assisting legendary blues and R&B performers, UMG and BMG remain the last of the majors to institute royalty reforms—which is still a primary issue on the foundation's agenda (*Billboard*, Sept. 16, 2000, and Dec. 9, 2000). UMG-distributed MCA, while under **Irving Azoff's** direction in 1989, did award a 10% royalty and forgave unrecouped balances for all blues and R&B artists on the Chess/Checker catalog roster. But no other reforms have been initiated since.

UMG's new gift follows Motown founder **Berry Gordy's** \$750,000 donation last year to seed the Gwendolyn B. Gordy Fuqua Fund. Offering supplemental medical assistance as well as nonmedical emergency aid, the fund became operational earlier this year (*Billboard*, June 30).

"UMG's generosity in creating the Motown/Universal Music Group Fund will enable the foundation to assist a core group of pioneering artists," foundation interim executive director **Bob Wade** says. "Given the symbolic legacy of the Motown name, we're extremely grateful for the opportunity to serve this impor-

tant constituency of artists."

Artists who want to apply for a Motown/Universal Music Group Fund grant should contact the R&B Foundation at 202-588-5566 or e-mail [randbfdn@aol.com](mailto:randbfdn@aol.com).

**RED'S RUMM:** Established last year to offer additional services beyond that of parent Red Distribution, Red Urban Music Marketing (RUMM) immediately got down to business signing pacts with indie labels Hieroglyphics, Stimulated, and DJ Honda Recordings. Since that time, RUMM has released *Stimulated, Vol. 1* (Oct. 23), with exclusives from **De La Soul**, **Xzibit**, and others, the hip-hop mix compilation *Underground Airplay, Version 1.0* (Oct. 16)—the first in a series of CDs coming from Lyricist Lounge progenitor MIC Media and partner ecko unltd. (*Billboard*, Sept. 8)—and struck agreements with legendary recording studio D&D and indie Bronx Science Records.

Under its production and distribution deal with D&D Records (headed by principals **Doug Grama** and **Dave Lotwin**), RUMM will release an as-yet-untitled album by Long Island, N.Y., hip-hop duo **QNC—Curt Cazal** and **Q-Ball**—in January 2001. The pair's 12-inch single, "Gotta Give," is currently being worked at mix shows. The inaugural project under the Bronx Science pact is Houston-based **K-Otit's** *Universal*, which dropped in early October.

Red senior VP of product development **Alan Becker** says RUMM has also signed an agreement with **Wu-Tang Clan's** 36 Records/Loud, whose first project is **Killarmy's** *Fear, Love & War* (release date Sept. 11). The lead single is "Feel It." Forthcoming under the 36 Records banner is an album by **the Black Knights**.

"Between the consolidation of retail, radio, and touring, I tell executives at young labels that the key to our business is to stay in business," Becker says. "We're looking for exciting music and people who are confident in their ability to attract artists, create financial stability, and make things happen."

**INDUSTRY BRIEFS:** **Teddy Riley's** first album as a Virgin artist, due next year, is titled *BlackRock*... Former RCA artist **Tyrese** has joined the J Records roster... Another album has been delayed, thanks to busy bootleggers. This time it's **Ras Kass' Van Gogh** set, now pushed back to spring 2002 to add new tracks.

Additional reporting by **Bill Holland** in Washington, D.C.

## Walker Takes Career In Stride

### NABFEME Founder Attributes Longevity To 'Discipline, Focus, Tenacity'

*Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This issue's subject is Johnnie Walker, senior VP of R&B promotion at Island Def Jam. She first joined the Def Jam Records staff in 1990.*

*Walker, a native of Grenada, Miss., started her career in 1978 as an air personality at local country music station WNAG. From there, she joined KRNB Memphis as an on-air personality and later advanced to the position of PD. At Island Def Jam, Walker has contributed to the success of such acts as Montell Jordan, Case, Dru Hill, and Jay-Z. In an effort to make the road smoother for those following in her footsteps, Walker launched the National Assn. of Black Female Executives in Music and Entertainment (NABFEME) in 1998.*

**To what do you attribute your longevity in the increasingly competitive field of promotion?**

It takes discipline, focus, tenacity, and a strong belief in your own abilities to succeed. An opportunity to do what I do today was non-existent for a young woman growing up in Grenada. I was always told, "You can't be a radio personality, you can't be in the music industry, you can't do this, and you can't do that." I was determined to do everything I was told I couldn't do. So have a plan. Set goals. And get rid of the word "can't."

**What are the most significant changes that have occurred in the promotion of R&B/hip-hop music?**

The technology and its usage. You can no longer "hype" radio programmers on a record or an artist. The information is readily available and accessible to everyone. It's not enough to be signed to a big label. It takes artist branding and the development of core market niches just to begin the "buzz" on an act. I believe you really have to work all projects—treat each act and project like they're unknown.

**Your strategy has been to take new reps and mold them into a winning promotion team. Why start from scratch?**

It's simpler. I like a person who is eager to learn. I haven't had to deal with preconceived ideas of how radio promotion is done. With the reps I hire, it's like cutting the top of their heads off and pouring all my knowledge in. They soak it up like sponges and make my job very easy.

**What goals do you hope to accomplish through NABFEME?**

The NABFEME goals are simple, but very necessary: to promote the entry, development, and advancement of women of color in recorded music

and related entertainment fields. The association also serves as a medium of communication, a networking and

What areas of the music industry have the most growth potential for females?

We're climbing the ladder—slowly, but we are climbing. More women are sitting in conference rooms as directors, vice presidents, and general managers. Today's female artists own publishing and artist management companies. At one time when you thought about a general manager or program director at a radio station, you automatically knew a male held that position. Well, that too is changing.

**Where do you see R&B/hip-hop music headed in the next five years?**

I see continued growth. I see R&B developing a stronger position in the marketplace as the consumers' need for real content and music evolves. There will be an even stronger position for rap and hip-hop music as that lifestyle continues to influence culture worldwide.

MARCI KENON

## 6 Questions



WALKER

idea exchange. We are also a resource for our members and for individuals in music and entertainment.

NOVEMBER 17, 2001		Billboard		Hot Rap Singles™	
LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label		ARTIST	
		NUMBER 1		10 Weeks At Number 1	
1	15	RAISE UP		Petey Pablo	
3	5	NOTHING'S WRONG		Wu-Tang Featuring DJ Quik	
3	6	GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)		Cash & Computa	
2	6	I'M YOUR GIRL		Dena Cali	
6	8	JUMP UP IN THE AIR		Original P Introducing Hyped Up Westbound Soljaz	
6	22	THE BEDROCK		Phatyy Banks Presents Club Drama	
5	1	BUSTER		Dennis Da Menace	
8	1	PLAYA PLAYA (PLAYING THE GAME RIGHT)		Minott Featuring Kuruption Seed	
10	6	GOTTA HAVE IT		Chocolate Bandit	
10	12	THINK BIG		Crimewave	
9	12	PO' PUNCH		Po' White Trash And The Trailer Park Symphony	
12	1	DANSIN WIT WOLFEZ (WHERE MY TRIBE AT?)		Strik Nine	
13	1	ALWAYS ON TIME		Ja Rule Featuring Ashanti	
14	1	DO U WANNA ROLL (DOLITTLE THEME)		R.L. Snoop Dogg & Lil' Kim	
15	19	BOUNCE		Survivor	
14	4	WE THUGGIN'		Fat Joe Featuring R. Kelly	
11	15	LET'S BE FRIENDS		TaTa + Brando Featuring Larry Poteat Of The Donz	
8	5	MY LIFE		Kool G Rap Featuring G Wise	
7	8	HOW WE DO		Big Lew BKA Popeye Reds Featuring Nonchalant	
13	17	MAKE IT VIBRATE		Rising Son	
17	10	UGLY		Bubba Sparxxx	
22	1	BURN		Mobb Deep Featuring Vita & Noyd	
15	4	BREAK YA NECK		Busta Rhymes	
24	1	CUT THROAT		John Got'ti	
25	2	2-WAY		Rayvon Featuring Shaggy, Ricardo "Rik Rok" Ducent, Brian & Tony Gold	

Records with the greatest sales gains this week. \* Videoclip available. RIAA certification for net shipment of 500,000 units (Gold). RIAA Certification for net shipment of 1 million units (Platinum). Additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for. \* Indicates unavailable, in which case, catalog number is for. © 2001, Billboard/BPI Communications and SoundScan, Inc.



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Songs with the greatest airplay or sales peaks recorded this week. Greatest Gairplay/Sales: Airplay awards are awarded respectively for the largest sales and airplay mix-tracks (indicated by \*). \*Wideclip available; + Indicates single available and is removed upon Recording Industry Association (RIAA) certification; # RIAA certification for net shipment of \$000,000 units (Gold); ^ RIAA certification for net shipment of 1 million units. Platinum with additional million indicated by a number following the symbol ~ Retain Single indicates first full-week that retail revenue count enters its second chart. Airplay only songs are net eliminations for the Hot R&B Top 40 Singles & Tracks until they reach the top 75 on the Hot R&B Top 40 Singles & Tracks chart. Songs are removed from the Hot R&B Top 40 Singles & Tracks and Hot R&B Top 40 Hip-Hop Singles & Tracks after they have been on the Hot R&B Top 40 Singles & Tracks 11 weeks or more than 20 weeks and retain beyond 50 weeks. CD Single available; C+ CD Single available; Cassette Single available; Vinyl Single available; Vinyl Single available; Vinyl Single available; Cassette Single available; Cassette Single available.



## Words & Deeds

by Rashaun Hall



**ATLANTA HEAT:** As winter nips at our heels, things seem to be heating up down in Atlanta. With the **Dungeon Family** and **Ludacris** dropping albums this month, it sounds like the South will rise again—this time with a hip-hop swagger.

As far as supergroups go, the **Dungeon Family** boasts a deep well of talent. With a roster that includes in-

set on **Disturbing Tha Peace/Def Jam**, titled *Word of Mouf* (Nov. 27).

"It's called *Word of Mouf* because that's one of the best promotional tools ever," the rapper says. "If there was no TV or radio, I still feel my album would go multi-platinum by word-of-mouth alone."

Joining **Ludacris** this time around are guests **Twista**, **Nate Dogg**, **Mystikal**, **Jagged Edge**, and **Shawna**, among others. *Word of Mouf's* first single, "Roll Out (My Business)," is currently No. 37 on the Hot R&B/Hip-Hop Singles & Tracks chart.

**SCREEN SCENE:** J rapper **Rah Digga** spent her Halloween scaring up major box office. The rapper-turned-actress recently made her big-screen debut in the **Steve Beck**-directed horror film *Thirteen Ghosts*.

Digga plays Maggie, the family nanny who finds herself living in a house haunted by—you guessed it—13 ghosts. "My character provides the comic relief for the movie," the Newark, N.J., native says. "Just imagine the only black character in the scary movie. I'm running with that attitude through the whole movie."

"I was a little nervous about how it was going to come off," Digga continues. "I'm in this seriously intense film with an Academy Award-winning actor [F. Murray Abraham]. Me—having just jumped out of a music video—playing the satire role."

In related movie news, there is a **Big Pun** documentary currently in the works. Titled *Still Not a Player*, the **Marcos Antonio Miranda**-directed project will feature interviews with **Fat Joe**, **Nas**, **Tony Touch**, **DJ Premier**, **Cuban Link**, and others. Pun's widow, **Liza Rios**, will also provide personal commentary. *Still Not a Player* is scheduled to hit stores on VHS and DVD-Video early next year.

**HERE AND THERE:** It looks as if **Charli Baltimore's** debut set may finally see the light of day. The rapper/actress, who was signed to **Entertainment**, has signed with **Murder Inc. Records**. **Baltimore** recently appeared in **Spike Lee's** *Bamboozled* and on "Down A\*\* B\*\*ch," a track from **Murder Inc.** cohort **Ja Rule's** *Pain Is Love*... Sources report that the **Beatnuts** were dropped by **Loud Records**. The group's last album, *Take It or Squeeze It*, peaked at No. 20 on the Top R&B/Hip-Hop Albums chart. I hope that some label picks up on the ultra-talented New York City-based duo—and fast.

Rashaun Hall may be reached at [rhall@billboard.com](mailto:rhall@billboard.com).



house producers **Organized Noize**, **OutKast**, **Goodie Mob**, **PA**, **Backbone**, **Cool Breeze**, **Witch Doctor**, **Concrete**, and **Slimm Calhoun**, among others, the **Family** unites for its Arista debut, *Even in Darkness*, Nov. 20.

"Being in the South, we felt shaded," **Organized Noize's Rico Wade** says when explaining the title. "New York got light and L.A. got light. And we may be getting light in Atlanta now. But back in the day—even in darkness—we found a way to shine."

Although the album's lead single, "Trans DF Express," debuted at No. 99 on the Hot R&B/Hip-Hop Singles & Tracks chart last issue, it wasn't the first single chosen by the group. "Six Minutes" was the original single back in March, but Arista wasn't really feeling it back then because we hadn't finished the album." Wade notes of the track that references **Doug E. Fresh & the Get Fresh Crew's** "The Show."

"We pulled together nine or 10 MCs on that one," he continues. "With rap, it's so hard to get a bunch of people on one record that people like and [then get them to] listen to the whole record. That's why we were trying to do a 'Six Minutes' video so they'd understand how important it is. At first, it was as if Arista wasn't respecting the whole family. It was like, 'Just give us a record with **Andre 3000** of **OutKast** and **Cee-Lo** [of the **Goodie Mob**], but that isn't the family.'"

Also repping the ATL is **Ludacris**. The radio personality-turned-rapper, who scored hits earlier this year with "Southern Hospitality" and "Area Codes," is readying his sophomore

LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	11	U Got It Bad	Usher (Arista)	26	13	What If	Babyface (Arista)	47	26	U Remind Me	Usher (Arista)
2	15	Rock The Boat	Aaliyah (Blackground)	27	37	Always On Time	Ja Rule Feat. Ashanti (Murder Inc./Def Jam/JMG)	46	16	Knock Yourself Out	Jada Pinkett Smith (Interscope)
3	21	Differences	Destiny Fierro (Epic)	28	33	Emotion	Destiny Fierro (Columbia)	56	12	Ballin' Out Of Control	Jada Pinkett Smith Feat. Nate Dogg (So So Def/Columbia)
4	11	Lifetime	Maxwell (Columbia)	25	20	Dance With Me	*12 (Bad Boy/Arista)	54	73	Let's Stay Home Tonight	Joe (Jive)
5	15	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)	31	28	Just In Case	Washin' (House M.D./Mercury)	55	9	Weekend	Kanye West (Arista)
6	8	Girls, Girls, Girls	Jay Z (Roc-A-Fella/Def Jam/JMG)	27	27	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	56	2	Jigga That N***a	Jay Z (Roc-A-Fella/Def Jam/JMG)
7	18	Family Affair	Mary J. Blige (MCA)	34	28	The Way	Jill Scott (Wooden Beach/Epic)	57	66	More Than A Woman	Aaliyah (Blackground)
8	10	You Get No Love	Fam Evans (Bad Boy/Arista)	29	29	Fallin'	Alicia Keys (J)	54	12	We Gonna Make It	Jada Pinkett Smith Feat. Syleena & Eve (Ruff Ryders/Interscope)
9	13	Ugly	Busta Rhymes (Beat Club/Interscope)	32	18	Izzo (H.O.V.A.)	Jay Z (Roc-A-Fella/Def Jam/JMG)	59	74	All Ya'll	Timbaland & Magoo Feat. Tweet, Blackground
10	17	Love Of My Life	Brian McKnight (Motown)	35	37	Bad Intentions	D. Dre Feat. Kanye West & 50 Cent (Doggystyle/Interscope)	60	65	Put It On Me	D. Dre & D.O.D. Feat. Men (Priority/Capitol)
11	9	Caramel	Jay-Z Feat. Eve (Roc-A-Fella/Def Jam/JMG)	35	8	Illicit	Araya Star (J)	61	2	No More Drama	Mary J. Blige (MCA)
12	18	Raise Up	Pete Dinklage (Jive)	22	20	I'm A Thug	Trick Daddy (So So Def/Adrenaline)	62	64	Iluvit	Shade Dugg Presents The Eastside (Doggystyle/TVE)
13	22	Can't Deny It	Robyn (Jive)	38	43	Roll Out (My Business)	OutKast (Globe/Def Jam/JMG)	59	8	I'm Hot	Eric Roberson Feat. Marlon Gentry (J)
14	30	Butterflies	Michael Jackson (Epic)	38	24	One Minute Man	Missy "Misdemeanor" Elliott (The Island/Def Jam/JMG)	58	6	I Got Love	Nate Dogg (Blackground)
15	18	We Thuggin'	1st Juniors Feat. Kelly (Terror Squad/Atlantic)	40	42	Break Ya Neck	Busta Rhymes (J)	63	3	Young'n (Holla Back)	Fabulous (Doggystyle/Interscope)
16	17	Who We Be	DMX Feat. Busta Rhymes (Def Jam/JMG)	41	48	Son Of A Gun	Jamie Foxx Feat. Missy Elliott, P. Diddy & Carly Simon (Verve)	66	1	Welcome To Atlanta	Jamie Foxx Feat. Ludacris (So So Def/Columbia)
17	19	A Woman's Worth	Alaqua Octave (J)	42	44	Fatty Girl	Destiny Fierro, Carl J. & Keith Murray (J/Universal)	67	68	Crimey	N. Sync (Def Jam/JMG)
18	20	Lights, Camera, Action!	M. Cheeks (Universal)	43	50	The Wash	D. Dre & Snoop Dogg (A&M/Interscope)	67	12	Do U Wanna Roll (Dolittle Theme)	R. Kelly (Jive)
19	16	You Rock My World	Michael Jackson (Epic)	40	15	Made To Love Ya	Destiny Fierro (Epic)	69	3	Don't You Forget It	Destiny Fierro (Epic)
20	14	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	41	23	Set It Off	Juvenile (Cash Money/Universal)	70	1	Secret Lover	The Isley Brothers (DreamWorks/Interscope)
21	23	Diddy	Diddy Feat. The Neptunes (Bad Boy/Arista)	36	22	Contagious	The Isley Brothers (DreamWorks)	71	1	Stop Playin' Games	Real Gone (Jive)
22	26	#1	Nelly (Priority/Capitol)	47	49	From Her Mama (Mama Got A**)	Juvenile (Cash Money/Universal)	62	1	Special Delivery	G. Dep (Bad Boy/Arista)
23	24	Goodbye	Jagged Edge (So So Def/Columbia)	48	70	Take Away	Missy "Misdemeanor" Elliott Feat. The Notorious B.I.G. (A&M/Interscope)	61	10	Formal Invite	Ray J (Arista)
24	15	Feelin' On Yo Booty	R. Kelly (Jive)	49	52	Nothing In This World	Kanye West Feat. Aventura (MCA)	60	11	Let's Ride	The Roots (MCA)
25	21	What Am I Gonna Do	Syleena (MCA)	50	69	Gone	N. Sync (Jive)	71	13	We Right Here	Ludacris Feat. Busta Rhymes (Def Jam/JMG)

Records with the greatest impressions increase. © 2001 Billboard BP Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio Track service. 141 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Artist's listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	15	Family Affair	Mary J. Blige (MCA)	26	16	Used To Love	Kanye West (Arista)	51	25	I Do!!	Tyga (Arista)
2	6	The Star Spangled Banner	Whitney Houston (Arista)	19	15	Let's Be Friends	Ta's & Brando (Mercury)	52	66	Because I Got High	Cover Versions (J)
3	15	Raise Up	Fat Joe (Jive)	16	5	My Life	Kanye West Feat. G. Wayne (Jive)	53	28	Win	Boyz n the Moor (Mercury)
4	8	AM To PM	Christina Milian (Def Jam/JMG)	15	8	How We Do	Biggie Smalls Feat. P. Diddy (A&M)	36	5	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
5	19	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	23	19	Make It Vibrate	Rising Son (Columbia)	40	3	Rock Em	Busta Rhymes, The Roots & Young Jeezy Feat. Yee (Whitstone)
6	7	Nothing's Wrong	Arrested Development (Jive)	28	11	Ugly	Busta Rhymes (J)	67	3	Roll Out (My Business)	OutKast (Globe/Def Jam/JMG)
7	10	Bye-Bye Baby	Destiny Fierro (Epic)	21	18	Bootylicious	Destiny Fierro (Columbia)	69	7	Brown Skin	India.Arie (Mercury)
8	14	Chillin' In Your Benz	Enfiance (Black Deck/Interscope)	33	54	Iluvit	Shade Dugg Feat. Vix & Noyd (Loud/Columbia)	65	2	Caramel	Jay-Z Feat. Eve (Roc-A-Fella/Def Jam/JMG)
9	1	Ground Zero (In Our Hearts You Will Remain)	Various Artists (Capitol)	25	5	Break Ya Neck	Busta Rhymes (J)	59	10	Grippin' Grain	T. Kelly (Mercury)
10	1	Lifetime	Maxwell (Columbia)	35	55	Cut Throat	John Legend (Jive)	60	5	Kolla Man	Sade (Epic)
11	6	I'm Your Girl	Timbaland (Epic)	39	11	Take You Out	Timbaland (Epic)	61	1	Ballin' Out Of Control	Jada Pinkett Smith Feat. Nate Dogg (So So Def/Columbia)
12	13	Jump Up In The Air	Jagz Feat. Westbound (Jive)	35	35	Fiesta	R. Kelly Feat. Jay Z (Jive)	62	1	Formal Invite	Ray J (Arista)
13	35	The Bedrock	Destiny Fierro (Epic)	42	3	2-Way	Destiny Fierro (Epic)	57	5	I'm Hot	Eric Roberson Feat. Marlon Gentry (J)
14	8	Buster	Destiny Fierro (Epic)	32	1	Fatty Girl	Destiny Fierro, Carl J. & Keith Murray (J/Universal)	53	10	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)
15	12	Someone To Call My Lover	Jay-Z (Roc-A-Fella/Def Jam/JMG)	46	18	This Is Me	Shade Dugg (Bad Boy/Arista)	37	6	U Got It Bad	Usher (Arista)
16	45	Playa Playa (Playing The Game Right)	Alvin Ailey (Jive)	31	11	Lights, Camera, Action!	M. Cheeks (Universal)	66	1	Knock Yourself Out	Jada Pinkett Smith (Interscope)
17	18	Gotta Have It	Destiny Fierro (Epic)	44	27	There She Goes	Babyface (Arista)	49	21	Trunk Felt Off	Jay-Z (Roc-A-Fella/Def Jam/JMG)
18	20	Think Big	Crimewave (Crimewave)	27	5	Girls, Girls, Girls	Jay Z (Roc-A-Fella/Def Jam/JMG)	62	10	Purple Hills	DMX (Ruff Ryders/Interscope)
19	17	Po' Punch	Rodney "Dark" Anderson Feat. Park Symphony (Ruff Ryders)	29	7	Who We Be	DMX Feat. Busta Rhymes (Def Jam/JMG)	63	20	She's All I Got	Jamie Foxx (Jive)
20	34	Dansin Wit Woteyz (Where My Tribe At?)	Sole (Jive)	33	4	You Get No Love	Fam Evans (Bad Boy/Arista)	70	64	Stranger In My House	Tamara (Epic)
21	22	Enjoy Yourself	Alicia Keys (Jive)	46	71	Separated	Alicia Keys (Jive)	61	33	Funk	Empty Mind (The Roots & 2Pac/Interscope)
22	48	Always On Time	Ja Rule Feat. Ashanti (Murder Inc./Def Jam/JMG)	41	17	Loverboy	Marshall Mathers Feat. D. Dre & Ludacris (Verve)	72	9	Izzo (H.O.V.A.)	Jay Z (Roc-A-Fella/Def Jam/JMG)
23	43	Do U Wanna Roll (Dolittle Theme)	R. Kelly (Jive)	48	59	I'm Ghetto	Busta Rhymes (Jive)	52	10	Jam On It	Mos Def (MCA)
24	30	Bounce	Sade (Epic)	47	23	My Projects	Coco Ga Ga (Interscope)	58	6	Da Hot Sh** (Aight)	Beaumont Newhall (Jive)
25	24	We Thuggin'	1st Juniors Feat. Kelly (Terror Squad/Atlantic)	50	24	Fill Me In	Craig David (Atlantic)	73	1		

Records with the greatest sales gains. © 2001 Billboard BP Communications and SoundScan, Inc. Compiled from a national sample of sales data from a subset of retail outlets. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



NOVEMBER 17  
2001

Billboard

# Top R&B/Hip-Hop Albums

Compiled by SoundScan from a national random sample of over 100,000 R&B/Hip-Hop stores.

LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	86	2	<b>NUMBER 1/GREATEST GAINER</b> <b>MICHAEL JACKSON</b> Epic 094007 (12 98 EQ 18 98)	<b>Invincible</b>	1	44	32	41	<b>JENNIFER LOPEZ</b> Epic 05905 (12 98 EQ 18 98)	<b>J.Lo</b>	1
1	65	3	<b>DMX</b> Jive 54227 (12 98 EQ 18 98)	<b>The Great Depression</b>	1	48	33	4	<b>DESTINY'S CHILD</b> MCA 112018 (12 98 EQ 18 98)	<b>8 Days Of Christmas</b>	52
3		1	<b>HOT SHOT DEBUT</b> <b>JERMAINE DUPRI</b> So So Def/Columbia 05830 (12 98 EQ 18 98)	<b>Instructions</b>	3	54	78	17	<b>T.I.</b> Chart 0 Vision 14681 Arista (11 98 12 98)	<b>I'm Serious</b>	27
4		1	<b>VARIOUS ARTISTS</b> Hypnotize Minds/Louis 1572 (12 98 EQ 18 98)	<b>Three 6 Mafia &amp; Hypnotize Minds Presents: Choices — The Album</b>	4	49	37	33	<b>DEZ</b> Quality 7702 (10 98 16 98)	<b>Sing For Me</b>	54
2	1	5	<b>JA RULE</b> Murder Inc./Def Jam 588437 (10 JMG 12 98/18 98)	<b>Pain Is Love</b>	1	33	30	7	<b>TRICK DADDY</b> Sep. N. Sista/Atlantic 03432 (11 98 12 98)	<b>Thugs Are Us</b>	2
4	3	13	<b>USHER</b> Arista 14715 (12 98 18 98)	<b>8701</b>	3	39		2	<b>COO COO CAL</b> Jive 54227 (12 98 EQ 18 98)	<b>Disturbed</b>	15
3	2	9	<b>JAY-Z</b> Roc-A-Fella/Def Jam 588390 (10 JMG 12 98/18 98)	<b>The Blueprint</b>	1	60	58	16	<b>VARIOUS ARTISTS</b> The High & Mighty Presents: Eastern Conference All Stars II	<b>The High &amp; Mighty Presents: Eastern Conference All Stars II</b>	37
8		1	<b>ERICK SERMON</b> J 20002 (12 98 18 98)	<b>[Music]</b>	8	54	41	24	<b>CRAIG DAVID</b> Virgin 10144 (12 98 18 98)	<b>Born To Do It</b>	12
6	6	10	<b>MARY J. BLIGE</b> MCA 112018 (12 98 18 98)	<b>No More Drama</b>	1	57	47	5	<b>TYRESE</b> RCA 07564 (11 98 12 98)	<b>2000 Watts</b>	4
10	12	19	<b>ALICIA KEYS</b> J 20002 (11 98 17 98)	<b>Songs In A Minor</b>	1	41	36	6	<b>VARIOUS ARTISTS</b> Hidden Beach Recordings Presents: Unwrapped Vol. 1	<b>Hidden Beach Recordings Presents: Unwrapped Vol. 1</b>	33
9	7	16	<b>AALIYAH</b> Blackground 10030 (12 98 18 98)	<b>Aaliyah</b>	2	57	53	6	<b>BALDHEAD SLICK &amp; DA CLICK</b> The High & Mighty Presents: Eastern Conference All Stars II	<b>Baldhead Slick &amp; Da Click</b>	22
5	5	3	<b>MR. CHEEKS</b> Universal 014929 (12 98 18 98)	<b>John P. Kelly</b>	5	50	44	18	<b>VARIOUS ARTISTS</b> Thrill Da Playa Presents: Dunks N'D's	<b>Thrill Da Playa Presents: Dunks N'D's</b>	44
11	8	12	<b>MAXWELL</b> Columbia 07130 (12 98 18 98)	<b>Now</b>	1	51	39	8	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 3045 (12 98 18 98)	<b>The Saga Continues...</b>	2
14	12	7	<b>GERALD LEVERT</b> Elektra 02955/EEG (12 98 18 98)	<b>Gerald's World</b>	2	56	54	14	<b>VARIOUS ARTISTS</b> The 41st Side	<b>The 41st Side</b>	18
7	4	4	<b>BUBBA SPARXXX</b> Real Gone Music 10030 (12 98 18 98)	<b>The Dark Days, Bright Nights Of Bubba Sparxxx</b>	3	64		2	<b>BLU CANTRELL</b> RedZone 14702 (12 98 18 98)	<b>So Blu</b>	5
13	9	8	<b>FABOLOUS</b> Desert Storm/Elektra 02679 (12 98 18 98)	<b>Ghetto Fabolous</b>	2	70	63	29	<b>THRILL DA PLAYA</b> Thundershit 1026 Home Base (11 98 18 98)	<b>The Return Of The Big Bronco</b>	64
17	23	31	<b>GINUWINE</b> Epic 094007 (12 98 EQ 18 98)	<b>The Life</b>	2	61	54	26	<b>JANET</b> Virgin 10144 (12 98 18 98)	<b>All For You</b>	1
18		1	<b>ALL STAR TRIBUTE</b> Play Tone/Columbia 06199 (12 98 EQ 18 98)	<b>What's Going On (EP)</b>	18	69	83	72	<b>MISSY "MISDEMEANOR" ELLIOTT</b> The Gold Mind 0001 (12 98 18 98)	<b>Miss E...So Addictive</b>	1
15	11	6	<b>VARIOUS ARTISTS</b> FB 014956/Universal (12 98 18 98)	<b>FB Entertainment Presents: The Goodlife Album</b>	9	65	52	32	<b>CITY HIGH</b> Bongo Basement 0001 (12 98 18 98)	<b>City High</b>	23
11		2	<b>DILATED PEOPLES</b> ABB 31477/Capitol (12 98 18 98)	<b>Expansion Team</b>	8	58	57	24	<b>INDIA.ARIE</b> MCA 112018 (12 98 18 98)	<b>Acoustic Soul</b>	3
19	13	8	<b>BABYFACE</b> Arista 1466 (12 98 18 98)	<b>Face2Face</b>	8	69	59	14	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220 (12 98 18 98)	<b>Put Yo Hood Up</b>	6
20	17	10	<b>BRIAN MCKNIGHT</b> Motown 014743/Universal (12 98 18 98)	<b>Superhero</b>	4	73	61	71	<b>VARIOUS ARTISTS</b> Now 7	<b>Now 7</b>	3
10		2	<b>C-MURDER</b> Jive 54227 (12 98 18 98)	<b>C-P-3.com</b>	10	55	42	6	<b>NELLY</b> Fo. Road 15713/Universal (12 98 18 98)	<b>Country Grammar</b>	1
24		1	<b>BENZINO</b> Motown 014956/Universal (12 98 18 98)	<b>The Benzino Project</b>	24	63	49	20	<b>THE CLICK</b> Sack Wld 10, Jive 07116/Zomba (11 98 18 98)	<b>Money &amp; Muscle</b>	23
16		2	<b>LA' CHAT</b> Hypnotize Minds/In The Paint 0230 (12 98 18 98)	<b>Murder She Spoke</b>	16	72	60	33	<b>D12</b> Shady 4320 (12 98 18 98)	<b>Devil's Night</b>	1
25	21	13	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> Death Row/50 Cent 10030 (12 98 18 98)	<b>Death Row's Snoop Doggy Dogg Greatest Hits</b>	18	71	51	14	<b>112</b> Jive 54227 (12 98 18 98)	<b>Part III</b>	1
18		2	<b>SNOOP DOGGY DOGG</b> Death Row/50 Cent 10030 (12 98 18 98)	<b>Death Row's Snoop Doggy Dogg Greatest Hits</b>	18	71	51	14	<b>JAYO FELONY</b> Jive 54227 (12 98 18 98)	<b>Crip Hop</b>	53
17	16	7	<b>PROPHET JONES</b> Universal/Motown 014956/Universal (12 98 18 98)	<b>Prophet Jones</b>	16	62	56	8	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> Duces 'N Trayz The Old Fashioned Way	<b>Duces 'N Trayz The Old Fashioned Way</b>	2
21	15	4	<b>THE O'JAYS</b> MCA 112018 (12 98 18 98)	<b>For The Love...</b>	11	77	73	51	<b>DENNIS DA MENACE</b> 1st Avenue 3300 (12 98 18 98)	<b>The Wonderful World Of Dennis</b>	49
22	19	8	<b>SOUNDTRACK</b> Priority 50273 (12 98 18 98)	<b>Training Day</b>	19	81	55	14	<b>MUSIQ SOULCHILD</b> Def Soul 54229 (12 98 18 98)	<b>Aijuswanasing (I Just Want To Sing)</b>	4
23	18	4	<b>SOUNDTRACK</b> Jive 54227 (12 98 18 98)	<b>Bones</b>	14	45	46	12	<b>BILAL</b> MCA 112018 (12 98 18 98)	<b>1st Born Second</b>	10
24		2	<b>LIL TROY</b> Short Street 8231 NE1A (12 98 18 98)	<b>Back To Ballin</b>	24	67	43	10	<b>METHRONE</b> Jive 54227 (12 98 18 98)	<b>Picture Me</b>	39
26	14	3	<b>GREG STREET</b> Sep. N. Sista/Atlantic 03432 (11 98 12 98)	<b>Six O'Clock, Vol. 001</b>	14	84		14	<b>RZA AS BOBBY DIGITAL</b> Wu Tang/In The Paint 0102 (12 98 18 98)	<b>Digital Bullet</b>	9
32	27	34	<b>JAHEIM</b> Jive 54227 (12 98 18 98)	<b>[Ghetto Love]</b>	11	76	73	18	<b>G'FELLAS</b> Jive 54227 (12 98 18 98)	<b>Gangster 4 Life</b>	67
28	24	11	<b>JUVENILE</b> Jive 54227 (12 98 18 98)	<b>Project English</b>	2	86	93	77	<b>BEANIE SIGEL</b> Roc-A-Fella/Def Jam 54830 (12 98 18 98)	<b>The Reason</b>	2
27		2	<b>BONEY JAMES</b> Warner Bros. 48004 (12 98 18 98)	<b>Ride</b>	27	87	84	74	<b>SADE</b> Epic 05207 (12 98 18 98)	<b>Lovers Rock</b>	2
30	25	6	<b>VARIOUS ARTISTS</b> Warner Bros./Elektra/Atlantic 14684/Arista (12 98 18 98)	<b>Totally Hits 2001</b>	19	74	69	30	<b>2PAC</b> Arista/Death Row 48040 (12 98 18 98)	<b>Until The End Of Time</b>	1
42	35	19	<b>JAGGED EDGE</b> So So Def/Columbia 05840 (12 98 EQ 18 98)	<b>Jagged Little Thrill</b>	2	89	90	75	<b>JESSE POWELL</b> Jive 54227 (12 98 18 98)	<b>JP</b>	18
40	31	20	<b>LUTHER VANDROSS</b> Jive 54227 (12 98 18 98)	<b>Luther Vandross</b>	2	90		1	<b>PROJECT PAT</b> Hypnotize Minds/Louis 1572 (12 98 EQ 18 98)	<b>Mista Don't Play Everythings Workin</b>	2
36	28	4	<b>KENNY LATTIMORE</b> Arista 14688 (12 98 18 98)	<b>Weekend</b>	24	75	62	16	<b>MASTA ACE INCORPORATED</b> JCOR 060948/Interscope (12 98 CD)	<b>Disposable Arts</b>	90
31	20	7	<b>MACY GRAY</b> Epic 05200 (12 98 EQ 18 98)	<b>The Id</b>	9	81	78	14	<b>FOXY BROWN</b> Jive 54227 (12 98 18 98)	<b>Broken Silence</b>	3
34	26	14	<b>JADAKISS</b> Jive 54227 (12 98 18 98)	<b>Kiss Tha Game Goodbye</b>	2	93	86	76	<b>MR. SPITFLAME</b> Jive 54227 (12 98 18 98)	<b>Tangle Wit Me Vol. 1</b>	62
38		2	<b>SKIP</b> Jive 54227 (12 98 18 98)	<b>Live From Hollywood</b>	38	94	76	55	<b>MARY MARY</b> Columbia 07130 (12 98 18 98)	<b>Thankful</b>	22
66	48	61	<b>DONNIE MCCLURKIN</b> Varsity 43130 Zomba (12 98 18 98)	<b>Live In London And More...</b>	22	82	67	22	<b>LUDACRIS</b> Jive 54227 (12 98 18 98)	<b>Back For The First Time</b>	2
47	40	27	<b>DESTINY'S CHILD</b> Columbia 01082 (12 98 EQ 18 98)	<b>Survivor</b>	1	94	94	17	<b>ST. LUNATICS</b> Fo. Road 15713/Universal (12 98 18 98)	<b>Free City</b>	1
46	38	52	<b>R. KELLY</b> Jive 54227 (12 98 18 98)	<b>tp-2.com</b>	1	87	68	10	<b>RAY J</b> Atlantic 03432 (11 98 12 98)	<b>This Ain't A Game</b>	9
35	29	4	<b>VARIOUS ARTISTS</b> Red Star 05057 (12 98 EQ 18 98)	<b>Red Star Sounds — Volume One: Soul Searching</b>	29	98		31	<b>BROTHA LYNCH HUNG &amp; C-BO</b> JCOR 060950/Interscope (12 98 18 98)	<b>Bloc Movement</b>	20
52	45	68	<b>JILL SCOTT</b> Hidden Beach 02137 (12 98 EQ 18 98)	<b>Who Is Jill Scott? Words And Sounds Vol. 1</b>	2	99		55	<b>PRU</b> Jive 54227 (12 98 18 98)	<b>Fra</b>	38
37	22	8	<b>MARIAH CAREY</b> Jive 54227 (12 98 18 98)	<b>Glitter (Soundtrack)</b>	6	100		23	<b>JA RULE</b> Murder Inc./Def Jam 54224 (12 98 18 98)	<b>Rule 3:36</b>	1
43	34	10	<b>AFROMAN</b> Universal 014956 (12 98 18 98)	<b>The Good Times</b>	9				<b>PASTOR TROY</b> Jive 54227 (12 98 18 98)	<b>Face Off</b>	13

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# Top R&B/Hip-Hop Catalog Albums

LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	TOTAL CHART WKS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	TOTAL CHART WKS
1	<b>MICHAEL JACKSON</b> Epic 094007 (12 98 EQ 18 98)	<b>Thriller</b>	227	10	<b>AALIYAH</b> Blackground 10030 (12 98 18 98)	<b>Age Ain't Nothing But A Number</b>	51
1	<b>JAY-Z</b> Roc-A-Fella/Def Jam 588390 (10 JMG 12 98/18 98)	<b>The Black Album</b>	204	17	<b>2PAC</b> Arista/Death Row 48040 (12 98 18 98)	<b>Me Against The World</b>	214
1	<b>MICHAEL JACKSON</b> Epic 094007 (12 98 EQ 18 98)	<b>Bad</b>	157	11	<b>BOB MARLEY AND THE WAILERS</b> Jive 54227 (12 98 18 98)	<b>Legend</b>	268
3	<b>AALIYAH</b> Blackground 10030 (12 98 18 98)	<b>One In A Million</b>	81	18	<b>SADE</b> Epic 05207 (12 98 18 98)	<b>The Best Of Sade</b>	361
4	<b>AL GREEN</b> Jive 54227 (12 98 18 98)	<b>Greatest Hits</b>	349	8	<b>DMX</b> Jive 54227 (12 98 18 98)	<b>It's Dark And Hell Is Hot</b>	176
12	<b>MICHAEL JACKSON</b> Epic 094007 (12 98 EQ 18 98)	<b>On The Wall</b>	156	14	<b>MARY J. BLIGE</b> MCA 112018 (12 98 18 98)	<b>What's The 411</b>	92
1	<b>DR. DRE</b> Aftermath 45046 (12 98 18 98)	<b>Dr Dre — 2001</b>	93	15	<b>VARIOUS ARTISTS</b> P. Diddy 5111/Capitol (12 98 18 98)	<b>The N.W.A. Legacy Volume 1 1988-1998</b>	16
7	<b>MAKAVELI</b> Death Row 00072 (11 98 17 98)	<b>The Don Killuminati: The 7 Day Theory</b>	180	15	<b>YOLANDA ADAMS</b> Elektra 02435/EEG (12 98 18 98)	<b>Mountain High... Valley Low</b>	34
6	<b>2PAC</b> Death Row 02000 (11 98 17 98)	<b>All Eyes On Me</b>	292	15	<b>THE NOTORIOUS B.I.G.</b> Bad Boy 73002 (12 98 18 98)	<b>Ready To Die</b>	323
13	<b>JUVENILE</b> Cash Money 753 (12 98 18 98)	<b>400 Degreez</b>	156	15	<b>MARY J. BLIGE</b> MCA 112018 (12 98 18 98)	<b>Share My World</b>	90
9	<b>2PAC</b> Arista/Death Row 48031 (12 98 18 98)	<b>Greatest Hits</b>	150	15	<b>TEDDY PENDERGRASS</b> Philadelphia International/The Right Stuff 8874 (12 98 18 98)	<b>Greatest Hits</b>	24
12	<b>MICHAEL JACKSON</b> Epic 094007 (12 98 EQ 18 98)	<b>Dangerous</b>	113	23	<b>MILES DAVIS</b> Legacy/Columbia 04905 (12 98 EQ 11 98)	<b>Kind Of Blue</b>	191
					<b>R. KELLY</b> Jive 54227 (12 98 18 98)	<b>12 Play</b>	173

Albums with the greatest sales gains this week. Catalog albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Gold). Certification for net shipment of 200,000 units (Platinum). Certification for net shipment of 400,000 units (Multi-Platinum). Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest week-to-week increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



Beat  
Box™

by Michael Paoletta



**REJOICING:** At 5 years old, the Grammys' best-dance-recording category appears to be coming into its own. According to **Ellyn Harris**, president of Buzz Publicity and founder of the Committee for the Advancement of Dance Music (which created the Grammys' two dance categories), there were nearly 200 submissions this year.



HARRIS

"This was easily the best turnout in the category's short history. It was a good mix of independent and major labels," says Harris, who is also the chairwoman of the category's screening room. "It represented all the musical flavors of the club world."

Harris thinks the number of entries shows that labels are finally understanding the category's importance—and what it takes to win. "In previous years, labels seemed to take a 'why bother' approach, as if they had no chance of winning," she says. "That way of thinking seems to be disappearing."

**SPINNING AROUND:** Earlier this year, fave U.K. imprint Glasgow Underground released the first mixed CD (*Inspirations*) from New York City's **Mateo & Matos**. Now, the label and production/remix/DJ outfit has teamed up again for *Classic Inspirations*. Scheduled to street Nov. 26, the collection, as its title suggests, brings together tracks from another time and place that have, in one way or another, inspired the deep-house duo. Tunes like **Sylvia Striplin's** "Give Me Your Love," **Cat Stevens' "Was Dog a Doughnut,"** and **Kasso's "Key West"** make this an absolute winner.

**KEEP IT COMING:** Since 1999, the remixes/productions of **Thunderpuss** (aka DJs **Barry Harris & Chris Cox**) have resulted in 18 No. 1 postings on the *Billboard* Hot Dance Music/Club Play chart. This issue's chart includes such Thunderpuss-enhanced tracks as **Enrique Igle-**

**sias' "Hero,"** which climbs five spots to No. 10.

Recently, the duo made its *Total Request Live* debut via the **Madonna**-fronted "Thunderpuss GHV2 Megamix" (Maverick/Warner Bros.). Delivered to radio the week of Oct. 29, the promo-only track finds the twosome creating a musical collage of nine Madonna hits (including "Deeper and Deeper" and "Don't Tell Me"), culled from her *GHV2: Greatest Hits Volume 2*, due Tuesday (13).

In other Madonna news, the label will service club DJs with "GHV2" Nov. 20. The noncommercial single features six Madonna tracks seamlessly woven together by DJ/remixer **Tracy Young**. Next month, club DJs will receive a promotional three-disc set featuring the singer's best remixes of the past 10 years. One new remix (**That Kid Chris' "Overhauling of 'What It Feels Like for a Girl'"**) will also be included.

**RHYTHMS OF THE WORLD:** Born in Ecuador and raised in New York City, **Carlos Abraham Duque Alcivar (Abe Duque,** for short) wears many hats: DJ, keyboardist, label owner (Tension and Rapture, co-founding the later with producer **John Selway**), producer, and artist. During the past eight years, he has recorded for several notable underground labels under a variety of guises, including **Monkey Spank** and **Kirlian**. Incredibly versatile, Alcivar effortlessly traverses between left-field, techno, dub, house, ambient, and broken-beat.

Sounds intriguing? Then snag a copy of **Kirlian's De Todas Partes** (From All Parts and Places), due Nov. 19 on Tension/Disko-B Germany. Recorded in Munich; Bogotá, Colombia; Vienna; and New York City, *De Todas Partes* is like experiencing global dancefloors without leaving the comfort of your home. (Virtual dancefloors, anybody?)

**FINE BEATS:** **I.G. Culture Presents Inspirations' The Mix** (KarmaGiraffe U.K.) finds broken-beat British DJ/producer I.G. Culture following in the footsteps of **King Britt**, who helmed the first volume of "The Series." Tracks like **Natasha King's "AM-FM," Rick Holmes' "Remember to Remember,"** and **Oneness of JuJu's "River Luv Rite"** make this one collection we'll revisit again and again. Culture is the mastermind behind **New Sector Movements**, whose album (*Download This*) and single ("The Sun") are available on Virgin U.K.

West Coast Has Sunny Influence  
On Colette's Netzwerk Collection

BY TAMARA PALMER

**SAN FRANCISCO**—On the contemporary dance-music scene, Chicago-reared/Los Angeles-residing DJ Colette is rather visionary. A deft DJ who possesses strong programming skills, Colette is also a classically trained singer—one who smartly incorporates her blues-tinged vocals into her lively DJ sets.

Needless to say, it's this precise union that separates DJ Colette's beat-smart mixed compilation, *Our Day*, from the rest. Streeting Nov. 20 via Netzwerk America, *Our Day* showcases DJ Colette singing over many of the songs—a skill that few other DJs can boast.

DJ Colette, whose surname is Marino, says it was extremely important to incorporate this unique aspect of her DJ sets into *Our Day*. "I vocalize over roughly half of the CD, with a focus on the positive side [of things]."

Such positivity goes hand-in-hand with the collection's overall musical landscape, which the artist describes as "warm and bass-heavy, with positive-sounding melodies." Smiling, she adds, "Without being cheesy."

Which very well explains the summery, joyous vibe of *Our Day*. DJ Colette says, "This is partially because of when it was made and partially due to the amazing sun out here on the West Coast."

Since migrating to Los Angeles last year, DJ Colette—whose songs are published by Colette Inc.—acknowledges that she hasn't been writing too many sad songs. "The weather is too beautiful here," she says with a buoyant sigh. "Growing up in Chicago, it's a bit easier to slip into a melancholy mood—four feet of snow will do that to a person."

In addition to DJ Colette's scorching a cappella opening interlude ("Intro: Our Day") and new progressive house track ("Feelin' Hypnotized"), the album is home to dancefloor staples from such producers as Gene Farris, Mr. G., Hattaras, and Angel Alanis.



COLETTE

Chris Pocino, a Los Angeles-based DJ and owner of dance-music specialty shop Wax Records, predicts there will be much interest in *Our Day*, which he bases on the success of DJ Colette's past singles and mixed CDs at his store.

"What makes Colette distinctive is that she not only has great taste in music, but she also has the ability to get the crowd going by singing over her sets," Pocino notes. "I don't know anyone else that does that."

Such comments are not lost on Netzwerk America, whose director of dance promotion, William Godoy, realizes just how unique DJ Colette is. He says, "Our initial goal is to make her as visible as possible."

"We know that once people see her and talk to her, they will get a feeling for who she is and why music

is so encompassing in her life," he continues. "Her belief in her music and her genuine soul are the most important aspects we want to get across to those in—and outside of—the dance community."

Throughout this month, the self-managed DJ Colette, who is booked by Joy Connolly of San Diego-based Champion Sound, will DJ at numerous clubs. A highlight of the tour will surely be Friday (9), when she plays a SuperJane party at Chicago's Smart Bar.

DJ Colette first garnered international attention four years ago as a member of Chicago's SuperJane, a female DJ collective she formed with DJ Heather, Dayhota, and Lady D. Though now living in Los Angeles—where she hosts a weekly mix show on top 40 outlet KJIS—DJ Colette is still an active member of SuperJane.

Between DJ dates and her radio show, DJ Colette is working on her proper artist album debut, which Netzwerk America plans to release next spring. In mid-January, the label will deliver a 12-inch single of "Feelin' Hypnotized" to club DJs.

Godoy predicts, "This single will act as a great bridge to Colette's forthcoming album and demonstrate her skills as a DJ, producer, and singer."

"I'm hoping to experiment with several styles of electronic music, focusing more on the listening end than the dancing one," DJ Colette says of the forthcoming album's likely course. "I've always done dance songs, so I'd like to see what happens if everything gets changed up a little bit. There will be plenty of dance remixes, but for the album I'd like to step away from the four-on-the-floor mentality for a minute."

•**Deep Dish, Global Underground—021 Moscow** (boxed U.K. album). The latest installment in the ever-popular and growing "Global Underground" DJ-mixed series finds Deep Dish manning the turntables at Moscow's Club XIII. Deliriously sublime, *021 Moscow* revels in bittersweet mood swings, bottom-heavy beats, and progressive house rhythms. Highlights include **16B vs. Morel's "Escape (Driving to Heaven),"** an unreleased Deep Dish mix of **Dido's "Thank You,"** **Iio's "Rapture (Tastes So Sweet),"** **Markus Shultz's** restructuring of **Fatboy Slim's "Bird of Prey,"** and **16B's** overhauling of **John Creamer & Stephane K.'s "I Wish You Were Here."**

The Beat Box  
Hot Plate

•**Macy Gray, "Sexual Revolution"** (Subliminal single). By special arrangement with Gray's label (Epic), Subliminal is issuing "Subliminal Mixes" of the disco-happy "Sexual Revolution," culled from the artist's new album, *The Id*. Reconstructed by **Erick Morillo, José Nunez, and Alex Alicea**, "Sexual Revolution" is now ready to dominate progressive-house dancefloors.

•**Solaris, "Sunshine"** (Guidance Recordings single). U.K. outfit Solaris delivers positively ebullient beats on this essential filtered-house jam, which is tailor-made

to be played alongside the latest **Full Intention** production. Flip the record over for the peak-hour antics of the Chop Shop dub, re-tweaked by **Karmadelic's Konrad Carelli**.

•**Jamyz Nylon, "Papolo Soul"** (Captivating single). For his latest offering, DJ/producer Nylon has crafted one serious tech-tinged tribal groove. Those in need of something slightly left-of-center should go directly to the Nylon Johnson remix, which was overhauled by Jamyz and DJ/producer **Gant Johnson**; it recalls the spirit of the Paradise Garage. For straight-up house, look no further than the two journeys by **Automag-ic** (aka DJ **Will & Bryan Wright**).

MICHAEL PAOLETTA



NOVEMBER 17  
2001

Billboard

# Hot Dance Music

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

## Club Play

TITLE Imprint & Number/Promotion Label

ARTIST

NUMBER 1

1 Week At Number 1

	4	12	4	IMPRESSIVE INSTANT	Maverick PROMO/Maverick Bros	Madonna
2	2	4	8	RAPTURE (TASTES SO SWEET)	Made 002/Maverick Of Sound	lio
3	6	7	6	LETTIN' YA MIND GO	Future Groove 0189/A&R	Desert
4	7	8	8	MUHAMMAD ALI	Cherry PROMO/A&R	Faithless
5	8	9	20	SANDSTORM (THE REMIXES)	Greenlicious 263/Strictly Rhythm	Darude
6	10	15	5	SO STRONG	Greenlicious 263/Strictly Rhythm	Ben Shaw Featuring Adele Holness
7	9	13	6	AND I AM TELLING YOU I'M NOT GOING	Tommy Boy Silver Label 2306/Tommy Boy	Resabel With Jennifer Holliday
	1	2	9	BREAK 4 LOVE	Star 89 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
	3	1	9	IT BEGAN IN AFRICA	Freestyle Dust 38798/Astralwerks	The Chemical Brothers
10	15	21	6	HERO	InterScope PROMO	Enrique Iglesias
11	17	24	5	JONESING	Greenlicious 263/Strictly Rhythm	Circuit Boy Feat. Alan T.
	5	3	9	IMAGINATION	Star 89 1230	Ceevox
	12	14	10	LA LA LAND	Robert 2004/Capitol	Green Velvet
	13	5	11	YES	Tommy Boy 2286	Amber
	16	19	7	I SEE RIGHT THROUGH TO YOU	MCA 015120	DJ Encore Featuring Engelina
16	20	26	5	HUNTER	Arista PROMO	Dido
17	25	31	4	TURN OFF THE LIGHT	DreamWorks PROMO	Nelly Furtado
18	23	32	4	YOU KNOW IT'S HARD	Outpost/Geffen PROMO/InterScope	The Crystal Method
	21	25	7	TO BE ABLE TO LOVE	Nervous 20501	Jessica Folker
20	30	46	3	COME ON DOWN	Strictly Rhythm 12588	Crystal Waters
21	31	43	3	BE FREE	Strictly Rhythm 12614	Live Element
22	27	33	4	THE PARTY 2001	Greenlicious 263/Strictly Rhythm	Krazee
	18	20	8	SUCH IS LIFE	Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee

POWER PICK

24	36	—	2	CAN HEAVEN WAIT	J PROMO	Luther Vandross
	11	6	12	CRYSTAL	Reprise 42761	New Order
	14	11	13	LITTLE L	Epic 78028	Jamiroquai
	22	18	11	THE PLAYER (REMIXES)	Philly Groove PROMO/The Right Stuff	First Choice
	24	16	10	BUTTERFLY	Blaze 001/Blueplate	Kylie Minogue
	26	23	12	KEEP ON MOVIN'	Definity 012	Frankie Knuckles Featuring Nicki Richards
30	37	50	3	WHO'S CRYING NOW	Jellybean 3033	Karmadolic
	35	45	4	IMAGINE	Tommy Boy Silver Label 2279/Tommy Boy	Sir Ivan
32	44	—	2	REACH OUT	Definity 013	Bobby D'Ambrosio With CJ
	33	27	9	GROOVELINE	Definity 005	Pete Lorimer Vs. Heatwave
	29	22	9	YOU MAKE ME FEEL GOOD	Definity 025	Pat Hodges

HOT SHOT DEBUT

35	1		1	RUNNIN'	Greenlicious 263/Strictly Rhythm	Mark Picchiotti Presents Basstoy Featuring Dana
	19	17	12	OFFICIAL CHEMICAL	Gutter FROM/InterScope	Dub Pistols
	28	29	6	DEEP DOWN BELOW	Red Bull 98075	RMB
38	48	—	2	WAKING UP	Beverage/Stockholm IMPR/InterScope	Naid
39			1	GUITARRA G	Tommy Boy Silver Label 2303/Tommy Boy	G Club Presents Banda Sonora
	41	49	3	SUPERSTYLIN'	Jive 42995/214	Groove Armada
	38	36	9	LOST VAGUENESS	Feedback 33131	Utah Saints
42			1	HARDER, BETTER, FASTER, STRONGER	Virgin PROMO	Daft Punk
	39	39	7	I DON'T WANNA LOSE MY WAY	Greenlicious 263/Strictly Rhythm	Dreamcatcher
44			1	GHETTO	Tommy Boy Silver Label 2307/Tommy Boy	Rhythm Masters
45			1	IN STEREO (THE SUPERCHUMBO MIXES)	Nervous 20494	Flip Flop Featuring Faith Trent
46			1	BRING IT TO ME	Greenlicious 263/Strictly Rhythm	Soluna
47			1	ALWAYS	Maverick Of Sound PROMO	liem
	32	10	13	FEEL THIS 2001	Strictly Rhythm 12611	Robbie Rivera
	46	—	2	THIS ISN'T MAYBE	E-magine 01070	Waldeck
	45	47	4	BOUNCE	Astralwerks 38792	Uberzone

## Maxi-Singles Sales

TITLE Imprint & Number/Distributing Label

ARTIST

NUMBER 1

2 Weeks At Number 1

	LAST WEEK	2 WKS AGO	WKS ON	TITLE	Imprint & Number/Distributing Label	ARTIST
	1	—	2	LIFETIME	Columbia 79640/CRG	Maxwell
	2	1	21	WHERE THE PARTY AT	So So Def/Columbia 79803/CRG	Jagged Edge With Nelly
	3	4	4	YES	Tommy Boy 2286	Amber
	4	2	18	ALL OR NOTHING	Jive 42756	O-Town
	5	3	12	CRYSTAL	Reprise 42367/Warner Bros.	New Order
	7	11	28	WHAT IT FEELS LIKE FOR A GIRL	Maverick 42372/Warner Bros.	Madonna
	6	5	19	BOOTYLICIOUS	Columbia 79623/CRG	Destiny's Child
8	22	—	2	I'M A SLAVE 4 U	Jive 42980/214	Britney Spears
	9	9	3	TO THE MUSIC/BOUNCING OFF THE CEILING	Stockholm 015381/MCA	A*Teens
	8	6	19	THIS IS ME	Bad Boy 79403/Arista	Dream
	10	7	25	FILL ME IN	Wilder/Atlantic 88886/AG	Craig David
12	14	12	7	BROWN SKIN (MEGAMIX)	Maverick 015315/InterScope	India Arie
	15	19	43	CASTLES IN THE SKY	Rubens 72048	Ian Van Dahl Featuring Marsha
	11	8	12	I WANNA BE BAD	Lava/Atlantic 85146/AG	Willie Ford
	13	15	38	STRANGER IN MY HOUSE	Elektra 67113/EEG	Tamia
	12	10	7	TO BE ABLE TO LOVE	Jive 42972/214	Jessica Folker
	17	18	37	BY YOUR SIDE	Epic 79644	Sade
18	21	16	24	I DO!!	Arista 13973	Toya
19	25	22	80	DESERT ROSE	A&M 46752/InterScope	Sting Featuring Cheb Mami
	20	20	27	SURVIVOR	Columbia 79666/CRG	Destiny's Child
	18	17	8	IT BEGAN IN AFRICA	Freestyle Dust 38798/Astralwerks	The Chemical Brothers
	19	14	14	I FEEL LOVED	MCA/Reprise 42398/Warner Bros.	Depeche Mode
	24	21	64	MUSIC	Maverick 4803/Warner Bros.	Madonna
24	—	21	21	A WHITER SHADE OF PALE/A QUESTION OF HONOUR	Reprise 42398/Warner Bros.	Sarah Brightman
	16	13	10	I'M REAL	Epic 79639	Jennifer Lopez Featuring Ja Rule

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. \*Remixes are available. \*Casting number for maxi-singles. CD maxi-singles are available. On-Sales chart. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. © 2001 Billboard/BPI Communications and SoundScan, Inc.

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## Top Electronic Albums

LAST WEEK	WEEKS ON	ARTIST	Imprint & Number/Distributing Label	TITLE
1	5	GARBAGE	Anti-Records 450115/InterScope	Beautifulgarbage
2	6	VARIOUS ARTISTS	Capitol 6745041	Pulse
3	3	LOUIE DEVITO	Jive 42901/Musicama	N.Y.C. Underground Party Volume 4
4	3	NEW ORDER	Reprise 42367/Warner Bros.	Get Ready
5	10	BJORK	Elektra 42963/EEG	Vespertine
6	2	APHEX TWIN	Virgin 42963/EEG	Drukqs
7	8	JAMIROQUAI	Epic 79644	A Funk Odyssey
8	19	VARIOUS ARTISTS	Various Artists/Various Artists 42901/Musicama	Totally Dance
9	14	THE CRYSTAL METHOD	Outpost/Geffen 42903/InterScope	Weekend
10	2	BT	Various Artists 42921/4	R&R (Rare & Remixed)
11	14	DAFT PUNK	Virgin 42963/EEG	Discovery
11	7	DJ ESCAPE	Various Artists 42901/Musicama	Party Time 2002
15	15	DARUDE	Greenlicious 108/Strictly Rhythm	Before The Storm
13	21	VARIOUS ARTISTS	Reprise 42367	Trance Party (Volume One)
12	19	THE WISEGUYS	Jive 42901/Musicama	The Antidote

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. Certification for net shipment of 100,000 units (Gold). Certification for 200,000 units (Platinum). Certification for 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ and all other CD prices are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001 Billboard/BPI Communications and SoundScan, Inc.

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## Hot Dance Breakouts

### Club Play

DIRTY DANCIN'	The Product G&B Featuring Carlos Santana	Yolof
I'M A SLAVE 4 U	Britney Spears	Jive
SUBURBAN TRAIN	DJ Tiesto	Feedback
OPEN YOUR BOX	Yoko Ono	Maverick
THIS LIFE	Mandalay	Jive

### Maxi-Singles Sales

EXPO MIXES	Kraftwerk	Astralwerks
MEET HER AT THE LOVE PARADE 2001	Da Hool	Red Bull
SUPERSTRING	Cygnus X	Red Bull
IN MY DREAMS	Tina Ann	Heaven
ON THE MOVE	Barthazz	Jive

Breakouts: Titles with future chart potential, based on club play or sales reported this week. © 2001 Billboard/BPI Communications and SoundScan, Inc.



# Nashville Scene™

by Phyllis Stark



**SOMETHING TO SHARE:** Nashville music industry and drug and alcohol treatment professionals are teaming to produce an album of Nashville music aimed at publicizing the problems of substance abuse and benefiting prevention and treatment programs. The Songs of Hope, Awareness, and Recovery for Everyone organization



has been incorporated as a nonprofit educational organization in Nashville. The group plans to license more than a dozen previously recorded songs for the album.

The project's feature song, "When Love Rules the World," was written by **Tom Douglas, Kent Blazy, and Blair Daly**. It is being produced by **Paul Worley** and was recorded Nov. 5-6 with a group of Nashville singers and musicians, including **Susan Ashton, Rhett Akins, Sherrie Austin, David Ball, T. Graham Brown, BR549, Jeff Carson, Rebecca Lynn Howard, Paul Jefferson, Carolyn Dawn Johnson, Hal Ketchum, the Kinleys, Martina McBride, Collin Raye, and Daryle Singletary**. Confirmed for later recording dates are **Terri Clark, Joe Diffie, and the Wilkinsons**. More artists are expected to join the project as it progresses over the next two months.

The album is tentatively scheduled for release April 1 and will be distributed and sold through independent distributors, direct mail, the Internet, and by local substance abuse, prevention, and recovery groups for fund-raising purposes.

In other addiction recovery news, **Paul Jefferson** and former **Little Texas** member **Porter Howell** are among the artists participating in the *Voices From AFAR* benefit CD, which supports addiction research. The album went on sale Nov. 2 on the American Foundation for Addiction Research (AFAR) Web site, [addictionresearch.com](http://addictionresearch.com), and includes songs about addiction and recovery.

**CONVENTION CAPSULES:** At the Americana Music Assn. conference, held Nov. 1-3 in Nashville, **Rodney Crowell** revealed that he is more than halfway through writing a memoir of his life growing up in Houston between the ages of 5 and 15. **Delbert McClintock** said he is in the process of recutting many of his old songs to put on a new album he can sell on the road rather than try to license the tracks back

from his former record labels. And **Allison Moorer** said she is working on her third album with a new producer, **R.S. Field**.

Crowell also urged the songwriters present to be cautious in signing a publishing deal and not, as he did early in his career, sign away song rights in exchange for a big cash advance. Crowell, who literally emptied his bank account making his current album *The Houston Kid*, said that when **Tim McGraw** recently had a multiple-week No. 1 record with Crowell's "Please Remember Me," Crowell "didn't make a penny."

For further conference coverage, see story, page 6.

**ON THE ROW:** Country artist **Larry Gatlin** and Music Row veteran **Terry Choate** have formed the Magnet, a Nashville-based music publishing and production company. **Angie Crabtree**, former editor of the Country Music Assn.'s *Close Up* magazine, joins the company as office manager.

**Chip Voorhis** has been promoted to VP of creative services and **Bart Butler** has been appointed creative director at Bluewater Music.

**ARTIST NEWS:** Down From the Mountain, an 18-city tour featuring the artists and music of the *O Brother, Where Art Thou?* soundtrack, will kick off Jan. 25 in Lexington, Ky., and run through Feb. 20 in Berkeley, Calif. The tour will feature **Alison Krauss + Union Station, Emmylou Harris, Patty Loveless, Ralph Stanley, and the Whites**, among other acts. **Rhonda Vincent** and the **Del McCoury Band** will replace Krauss + Union Station on some dates.

**Kenny Chesney** kicks off his No Shirt, No Shoes, No Problem tour Jan. 31 with dates being booked through Labor Day weekend.

The **Warren Brothers** have amicably parted ways with BNA Records.

**SIGNINGS:** Sony/ATV Music Publishing Nashville has signed **Brian Hofeldt** and **Tony Villanueva** of the **Derailers** to a long-term writers' pact, which also includes back-publishing rights to songs from the group's previously recorded albums.

**David Ball** has signed with the **Bobby Roberts Co.** for worldwide booking representation.

## Nashville Applauds Songwriters

BY DEBORAH EVANS PRICE

NASHVILLE—The Everly Brothers, Dennis Linde, Darrell Scott, and the late Johnny Russell were the top honorees during the Nashville Songwriters Foundation's annual ceremony. Linde, Russell, and the Everly Brothers were inducted into the Nashville Songwriters Hall of Fame during the festivities, held Nov. 4 at Loews Vanderbilt Plaza Hotel in Nashville.

In addition to the hall of fame inductions, the Nashville Songwriters Assn. International (NSAI) presented a series of songwriter achievement awards. Darrell Scott, whose writing credits include Travis Tritt's "It's a Great Day to Be Alive" and Sara Evans' "Born to Fly," was named songwriter of the year. "I Hope You Dance" by Mark D. Sanders and Tia Sillers was named song of the year.

The evening got off to a stirring start as singer/songwriter Sharon Vaughn performed "America the Beautiful." It was the first of many musical highlights. Radney Foster and Bill Lloyd, who initially rose to prominence as '80s duo Foster & Lloyd, reunited to perform some of the Everly Brothers' best-loved classics. The Everlys were officially inducted by hall of famer Sonny

Curtis, who wrote the Everly Brothers' hit "Walk Right Back." Together, the Everlys wrote such hits as "I Wonder If I Care as Much" and "The Price of Love." Phil Everly's compositions include "Made to Love" and "When Will I Be Loved." Don Everly penned "(Til) I Kissed You," "So Sad (To Watch Good Love Go Bad)," and "Cathy's Clown," among others.

New hall of fame inductee Linde is well-known for penning numerous hits, among them "Burnin' Love," "Callin' Baton Rouge," "Bubba Shot the Jukebox," "John Deere Green," "Walkin' a Broken Heart," "It Sure Is Monday," and "Goodbye Earl." Linde previously was the NSAI songwriter of the year in 1993 and BMI's country songwriter of the year in 1994. Singer/songwriters Tim Mensy and Jim Collins performed some of Linde's notable tunes, and hall of fame member Norro Wilson inducted Linde into the fold.

Russell, a singer/songwriter/comedian and longtime Grand Ole



Opry member, died earlier this year. He was fondly remembered, and his talent was saluted as fellow Opry members Jim Ed Brown and Jeanie Seely performed songs from Russell's catalog. Hall of fame member Dickey Lee presided over the induction. Among the many hits Russell penned are "Act Naturally," "Let's Fall to Pieces Together," "Got No Reason Now for Going Home," and "Making Plans."

NSAI's professional songwriters division also singled out 11 songs and their writers for its 2001 achievement awards (informally dubbed "The Songs I Wish I'd Written"). Recipients were "There Is No Arizona" by Lisa Drew, Jamie O'Neal, and Shaye Smith; "One More Day" by Steven Dale Jones and Bobby Tomberlin; "It's a Great Day to Be Alive" by Darrell Scott; "Unbreakable Heart" by Benmont Tench; "Grown Men Don't Cry" by Tom Douglas and Steve Seskin; "My Next Thirty Years" by Phil Vassar; "Goodbye Earl" by Dennis Linde; "The Little Girl" by Harley Allen; "I'm Already There" by Gary Baker, Richie McDonald, and Frank J. Myers; "Why They Call It Falling" by Roxie Dean and Don Schlitz; and "I Hope You Dance" by Mark D. Sanders and Tia Sillers.

## Coleman Wins At SESAC Awards

BY PHYLLIS STARK

NASHVILLE—Phillip Coleman was awarded SESAC's country songwriter of the year honors at a Nov. 8 ceremony at the company's Music Row headquarters. Coleman's publisher, Gravitron Music, was named SESAC's country publisher of the year. "This Everyday Love," written by SESAC-affiliated songwriter Gene Nelson and recorded by Rascal Flatts, was named country song of the year.

Coleman, writer of the Jo Dee Messina hit "Downtime," has also had his songs recorded by Linda Davis and Kenny Chesney. He also had a recent hit in Europe with a song recorded by pop singer Ilse DeLang.

Frank Liddell and Travis Hill accepted publisher of the year honors for Gravitron Music, a division of Carnival Music.

"This Everyday Love" received more than 1.5 million SESAC performances this past year as measured by Broadcast Data Systems (BDS). It is published by 360 Music, a division of Rondor Music, and Emelia Music.

Nelson, who co-wrote "This Everyday Love" with Danny Wells, has also had his songs recorded by Doug Stone, Don Williams, Diamond Rio, Kathy Mattea, George Jones, Trisha Yearwood, Keith Whitley, and Reba McEntire.

In addition to songwriter, publisher, and song of the year awards for the country genre, four country singles received performance activity awards. These are awarded to those songs from the SESAC repertoire that received airplay during the past year.



"I'm From the Country," written by SESAC songwriter Stan Webb with Marty Brown and Richard Young, was recognized for receiving recurrent airplay in excess of 500,000 SESAC performances as measured by BDS. The song is published by Stan Webb Music and was recorded by Tracy Byrd.

"Home to You," written by SESAC songwriter Arlos Smith with Sara Light, was honored for receiving recurrent airplay in excess of 250,000 SESAC performances. The song, recorded by John Michael Montgomery, is published by Good Ole Delta Boy Music, a division of Malaco Music.

"I'm Tryin'," written by Chris Wallin with Anthony Smith and Jeffrey Steele, was honored for garnering close to 400,000 BDS-measured SESAC performances. The song is published by 4T4 Music and

Pacific Wind Music and was recorded by Trace Adkins.

"A Little Gasoline," written by SESAC songwriter Tammy Rogers with Dean Miller, was recognized for garnering close to 800,000 SESAC performances this past year. It is published by Sony/ATV Sounds LLC and was recorded by Terri Clark.

In 1998, SESAC became the first performing-right organization to present awards in the Americana format. This year, SESAC honored Americana artists Sonny Landreth and Kieran Kane with performance awards and also presented a special performance award for the song "I'll Fly Away" to SESAC-affiliated publisher Albert E. Brumley & Sons.

"I'll Fly Away," written in 1929 by gospel legend Albert E. Brumley, enjoyed a commercial revival this year as part of the hit soundtrack to *O Brother, Where Art Thou?*, on which it was performed by Gillian Welch and Alison Krauss.

Landreth was honored for his album *Levee Town*, and awards in this category also went to publisher Levee Lines Music and 360 Music.

Kane was cited for his *Blue Chair* album. Also awarded were publishers Little Duck Music, Glacier Park Music, and Family Style Publishing.



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## Top Country Albums

The top-selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by

SoundScan®

LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
			<b>NUMBER 1</b>	<b>24 Weeks At Number 1</b>							
2	1	48	<b>SOUNDTRACK</b> ▲ Mercury 45029 (12.98/18.98)	<b>O Brother, Where Art Thou?</b>	1	37	33	16	<b>JESSICA ANDREWS</b> ● DreamWorks 47024 (12.98/18.98)	<b>Who I Am</b>	2
			<b>GREATEST GAINER</b>			42	42	39	<b>DIAMOND RIO</b> ● Arista Nashville 67642 (11.98/17.98)	<b>One More Day</b>	5
2	3	10	<b>TOBY KEITH</b> ● DreamWorks 45029 (12.98/18.98)	<b>Pull My Chain</b>	1	46	45	53	<b>JAMIE O'NEAL</b> ● Mercury 47012 (11.98/17.98)	<b>Shivor</b>	14
1	—	2	<b>REBA MCENTIRE</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Greatest Hits Volume III - I'm A Survivor</b>	1	35	37	5	<b>VARIOUS ARTISTS</b> ● TV 5450 (11.98/17.98)	<b>This Is Your Country</b>	27
4	1	7	<b>MARTINA MCBRIDE</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Greatest Hits</b>	1	45	41	74	<b>RASCAL FLATTS</b> ● Lyric Street 10611 (11.98/17.98)	<b>Rascal Flatts</b>	14
5	4	28	<b>TIM MCGRAW</b> ▲ Curb 77011 (12.98/18.98)	<b>Set This Circus Down</b>	1	44	49	9	<b>STEVE HOLY</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Blue Moon</b>	44
6	5	66	<b>SOUNDTRACK</b> ▲ Curb 77011 (12.98/18.98)	<b>Coyote Ugly</b>	1	45	50	45	<b>VARIOUS ARTISTS</b> ● Epic 67005 (11.98/17.98)	<b>Dancin' With Thunder: The Official Music Of The PBR</b>	32
7	7	58	<b>KENNY CHESNEY</b> ▲ BNA 47016 (11.98/17.98)	<b>Greatest Hits</b>	1	44	35	6	<b>VARIOUS ARTISTS</b> ● Capitol 54470 (11.98/17.98)	<b>Hank Williams: Timeless</b>	22
9	11	19	<b>LONESTAR</b> ● BNA 47016 (11.98/17.98)	<b>I'm Already There</b>	1	47	47	9	<b>JEFF CARSON</b> ● Epic 67005 (11.98/17.98)	<b>Real Life</b>	38
8	6	5	<b>GEORGE JONES</b> ● BNA 47016 (11.98/17.98)	<b>The Rock: Stone Cold Country 2001</b>	5				<b>PACESETTER</b>		
10	12	50	<b>TIM MCGRAW</b> ▲ Curb 77011 (12.98/18.98)	<b>Greatest Hits</b>	1	48	71	67	<b>THE CHARLIE DANIELS BAND</b> ● Blue Hat Audio 8133 (11.98/17.98)	<b>The Live Record</b>	48
11	17	5	<b>DAVID BALL</b> ● Dunstone 01109 (11.98/17.98)	<b>Amigo</b>	11	40	30	5	<b>CHELY WRIGHT</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Never Love You Enough</b>	4
14	15	52	<b>ALAN JACKSON</b> ▲ Arista Nashville 67642 (11.98/17.98)	<b>When Somebody Loves You</b>	1	52	48	40	<b>LEANN RIMES</b> ● Curb 77011 (12.98/18.98)	<b>I Need You</b>	1
12	13	12	<b>ALISON KRAUSS + UNION STATION</b> ● Rounder 47045 (10.98/17.98)	<b>New Favorite</b>	3	55	52	26	<b>BILLY GILMAN</b> ● Epic 67005 (11.98/17.98)	<b>Dare To Dream</b>	6
14	19	29	<b>BROOKS &amp; DUNN</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Steers &amp; Stripes</b>	1	48	40	11	<b>MARK WILLS</b> ● Mercury 47009 (11.98/17.98)	<b>Loving Every Minute</b>	10
16	16	114	<b>DIXIE CHICKS</b> ▲ Monument 67674 (12.98/18.98)	<b>Fly</b>	1	56	53	87	<b>GEORGE STRAIT</b> ▲ MCA Nashville 17020 (11.98/17.98)	<b>Latest Greatest Straitest Hits</b>	1
17	14	76	<b>LEE ANN WOMACK</b> ▲ MCA Nashville 17020 (11.98/17.98)	<b>I Hope You Dance</b>	1	53	53	5	<b>ROBERT EARL KEEN</b> ● Capitol 54470 (11.98/17.98)	<b>Gravitational Forces</b>	10
15	10	5	<b>GARY ALLAN</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Alright Guy</b>	4	54	51	15	<b>TRACY BYRD</b> ● Capitol 54470 (11.98/17.98)	<b>Ten Rounds</b>	12
18	9	4	<b>TRACE ADKINS</b> ● Capitol 54470 (11.98/17.98)	<b>Chronin</b>	4				<b>HOT SHOT DEBUT</b>		
19	24	56	<b>SARA EVANS</b> ▲ RCA 67642 (11.98/17.98)	<b>Born To Fly</b>	6	56		1	<b>JOE DIFFIE</b> ● Monument 67674 (12.98/18.98)	<b>In Another World</b>	56
20	21	34	<b>TRICK PONY</b> ● Warner Bros. 47012 (11.98/17.98)	<b>Trick Pony</b>	12	59	55	19	<b>PATTY LOVELESS</b> ● Capitol 54470 (11.98/17.98)	<b>Mountain Soul</b>	19
22	22	57	<b>TRAVIS TRITT</b> ▲ Columbia 67105 (11.98/17.98)	<b>Down The Road I Go</b>	8	57	50	5	<b>SHEDDISY</b> ● Lyric Street 10611 (11.98/17.98)	<b>The Whole Shebang - All Mixed Up</b>	30
20	7	3	<b>PAT GREEN</b> ● Republic 10215 (11.98/17.98)	<b>Three Days</b>	7	58	57	72	<b>BILLY GILMAN</b> ▲ Epic 67005 (11.98/17.98)	<b>One Voice</b>	2
25	19	14	<b>CYNDI THOMSON</b> ● Capitol 54470 (11.98/17.98)	<b>My World</b>	7	63	56	89	<b>PHIL VASSAR</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Phil Vassar</b>	23
23	20	3	<b>LEANN RIMES</b> ● Curb 77011 (12.98/18.98)	<b>God Bless America</b>	20	60	58	10	<b>EARL SCRUGGS AND FRIENDS</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Earl Scruggs And Friends</b>	41
29	24	14	<b>BLAKE SHELTON</b> ● Warner Bros. 47012 (11.98/17.98)	<b>Blake Shelton</b>	3	61	54	64	<b>RODNEY CARRINGTON</b> ● Capitol 54470 (11.98/17.98)	<b>Morning Wood</b>	18
28	26	104	<b>FAITH HILL</b> ▲ Warner Bros. 47012 (11.98/17.98)	<b>Breathe</b>	1	64	69	—	<b>RANDY TRAVIS</b> ● Warner Bros. 47012 (11.98/17.98)	<b>Inspirational Journey</b>	34
26	23	13	<b>CAROLYN DAWN JOHNSON</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Room With A View</b>	8	66	62	20	<b>TIM WILSON</b> ● Capitol 54470 (11.98/17.98)	<b>I Should've Married My Father-In-Law</b>	64
30	28	66	<b>JO DEE MESSINA</b> ● Curb 77011 (12.98/18.98)	<b>Burn</b>	1	66	62	20	<b>ROY D. MERCER</b> ● Virgin 47005 (11.98/17.98)	<b>Greatest Hits: The Best Of How Big A Boy Are Ya?</b>	26
29	51	59	<b>ANNE MURRAY</b> ● Shogunway 2025 (11.98/17.98)	<b>What A Wonderful Christmas</b>	29	43	—	2	<b>EILLEN SHANIA TWAIN</b> ● Capitol 54470 (11.98/17.98)	<b>The Complete Limelight Sessions</b>	43
27	—	2	<b>LYLE LOVETT</b> ● Capitol 54470 (11.98/17.98)	<b>Anthology Volume One: Cowboy Man</b>	27	70	63	67	<b>AARON TIPPIN</b> ● Lyric Street 10611 (11.98/17.98)	<b>People Like Us</b>	5
31	27	40	<b>NICKEL CREEK</b> ● Super Hit 1001 (11.98/17.98)	<b>Nickel Creek</b>	17				<b>SOUNDTRACK</b> ● Various 17020 (11.98/17.98)	<b>Songcatcher</b>	42
34	31	15	<b>SOUNDTRACK</b> ● Capitol 54470 (11.98/17.98)	<b>Down From The Mountain</b>	10	65	60	8	<b>RICKY SKAGGS</b> ● Staggs Family/Lyric Street 10611 (11.98/17.98)	<b>History Of The Future</b>	35
33	34	27	<b>TAMMY COCHRAN</b> ● Epic 67005 (11.98/17.98)	<b>Tammy Cochran</b>	27	73	64	24	<b>ROY D. MERCER</b> ● Capitol 54470 (11.98/17.98)	<b>Roy D. Mercer Vs. Yankees</b>	24
34	36	49	<b>CHRIS CAGLE</b> ● Capitol 54470 (11.98/17.98)	<b>Play It Loud</b>	20	72	61	16	<b>SOUNDTRACK</b> ● Curb 77011 (12.98/18.98)	<b>Driven</b>	16
13	—	2	<b>TRACY LAWRENCE</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Tracy Lawrence</b>	13	67	—	24	<b>HAYSEED DIXIE</b> ● Capitol 54470 (11.98/17.98)	<b>A Hillbilly Tribute To AC/DC</b>	47
36	38	23	<b>BRAD PAISLEY</b> ● Arista Nashville 67642 (11.98/17.98)	<b>Part II</b>	3	73			<b>KENNY ROGERS</b> ● DreamWorks 47012 (11.98/17.98)	<b>Live By Request</b>	73
39	32	22	<b>TRISHA YEARWOOD</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Inside Out</b>	1	74	72	24	<b>AARON TIPPIN</b> ● Lyric Street 10611 (11.98/17.98)	<b>A Decade To Remember</b>	74
41	39	27	<b>MONTGOMERY GENTRY</b> ● Capitol 54470 (11.98/17.98)	<b>Carrying On</b>	6				<b>CLAY WALKER</b> ● Capitol 54470 (11.98/17.98)	<b>Say No More</b>	14

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical follow-up Platinum or Diamond symbol indicates a multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA labels awards: Certification for net shipment of 100,000 units (Gold) Certification for net shipment of 200,000 units (Platinum) Certification for net shipment of 400,000 units (Multi-Platinum) \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA, are suggested retail prices. Tape prices marked EQ and another CD price are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates highest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001 Billboard/BPI Communications and SoundScan, Inc.

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## Top Country Catalog Albums

LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	<b>LEE GREENWOOD</b> ● Capitol 58968 (11.98/17.98)	<b>American Patriot</b>	10	11	<b>LONESTAR</b> ▲ BNA 67762 (11.98/17.98)	<b>Lonely Grill</b>	127
2	<b>LEE GREENWOOD</b> ● Curb 77002 (14.98/19.98)	<b>Best Of Lee Greenwood: God Bless The USA</b>	5	12	<b>PATSY CLINE</b> ▲ MCA Nashville 67642 (11.98/17.98)	<b>Heartaches</b>	151
3	<b>DIXIE CHICKS</b> ● Monument 67105 (11.98/17.98)	<b>Wide Open Spaces</b>	197	13	<b>WILLIE NELSON</b> ● Legacy/Columbia 68322 (7.98/11.98)	<b>16 Biggest Hits</b>	165
4	<b>SHANIA TWAIN</b> ● Mercury 53003 (12.98/18.98)	<b>Come On Over</b>	209	16	<b>VARIOUS ARTISTS</b> ● Mercury 1320 (11.98/17.98)	<b>The Best Of Country</b>	50
5	<b>LEE GREENWOOD</b> ● Mercury 50414 (9.98/14.98)	<b>Lee Greenwood: God Bless The USA</b>	4	17	<b>RODNEY CARRINGTON</b> ● Capitol 54470 (11.98/17.98)	<b>Live! C'mon Laugh You Bastards</b>	2
6	<b>TOBY KEITH</b> ▲ DreamWorks 45029 (11.98/17.98)	<b>How Do You Like Me Now?</b>	105	14	<b>JOHN DENVER</b> ● Mercury 4750 (11.98/17.98)	<b>The Best Of John Denver</b>	176
7	<b>TOBY KEITH</b> ▲ Mercury 50802 (11.98/17.98)	<b>Greatest Hits Volume One</b>	153	15	<b>GARTH BROOKS</b> ◆ Capitol 57424 (11.98/17.98)	<b>Double Live</b>	155
8	<b>BROOKS &amp; DUNN</b> ▲ Arista Nashville 10852 (12.98/18.98)	<b>The Greatest Hits Collection</b>	216	19	<b>THE JUDDS</b> ● Curb 77002 (11.98/17.98)	<b>Number One Hits</b>	77
9	<b>GARY ALLAN</b> ● MCA Nashville 17020 (11.98/17.98)	<b>Smoke Rings In The Dark</b>	106	—	<b>BURL IVES</b> ● MCA Special Products 32217 (11.98/17.98)	<b>Rudolph The Red-Nosed Reindeer</b>	29
10	<b>JOHNNY CASH</b> ● Legacy/Columbia 67730 (7.98/11.98)	<b>16 Biggest Hits</b>	135	20	<b>LEE GREENWOOD</b> ● Universal Special Products 42005 (11.98/17.98)	<b>God Bless The USA</b>	6
11	<b>HANK WILLIAMS JR.</b> ▲ Curb 77030 (11.98/17.98)	<b>Greatest Hits, Vol. 1</b>	387	21	<b>THE CHARLIE DANIELS BAND</b> ▲ Epic 66894 (11.98/17.98)	<b>A Decade Of Hits</b>	586
12	<b>ALAN JACKSON</b> ▲ Arista Nashville 67642 (11.98/17.98)	<b>The Greatest Hits Collection</b>	315	18	<b>PATSY CLINE</b> ▲ MCA Nashville 67642 (11.98/17.98)	<b>12 Greatest Hits</b>	756
				23	<b>ALISON KRAUSS</b> ▲ Rounder 47012 (11.98/17.98)	<b>Now That I've Found You: A Collection</b>	230

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LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			<b>NUMBER 1</b>	<b>2 Weeks At Number 1</b>		<b>31</b>	39	55	<b>THE LONG GOODBYE</b> K Brooks/R Dunn/M Wright/PB Kelly/R Kearney	<b>Brooks &amp; Dunn</b> Arista Nashville A/BUM CUT	31
1	3	17	<b>ANGRY ALL THE TIME</b> E Gormley/J Stroud/T McGraw/B Braddock	<b>Tim McGraw</b> Curb A/BUM CUT	1	<b>32</b>	34	6	<b>I'M MOVIN' ON</b> M Bright/M Williams/P White/D Williams	<b>Rascal Flatts</b> Lyric Street A/BUM CUT	32
<b>2</b>	5	5	<b>LOVE OF A WOMAN</b> B Braddock/T Tritt/K Braddock	<b>Travis Tritt</b> Columbia A/BUM CUT	2	<b>33</b>	35	39	<b>ALL OVER ME</b> B Braddock/B Shelton/E T Conkey/M Pyle	<b>Blake Shelton</b> Zaner Bros A/BUM CUT/WNN	33
<b>3</b>	6	8	<b>I WANNA TALK ABOUT ME</b> J Stroud/T Keith/B Braddock	<b>Toby Keith</b> DreamWorks 4303/4	3	<b>34</b>	32	34	<b>I BREATHE IN, I BREATHE OUT</b> C Lindsey/C Cagle/J Robbins	<b>Chris Cagle</b> Capitol A/BUM CUT	34
	4	4	<b>ON A NIGHT LIKE THIS</b> C Howard/A Staley/D Kenner	<b>Trick Pony</b> Warner Bros 16738/WNN	4		31	32	<b>GOD BLESS THE USA</b> J Chrichton/L Greenwood/L Greenwood	<b>Lee Greenwood</b> MCA Nashville Capitol 7128	7
	2	2	<b>ONLY IN AMERICA</b> K Brooks/R Dunn/M Wright/A Brooks/D Cook/R Rogers	<b>Brooks &amp; Dunn</b> Arista Nashville A/BUM CUT	1	<b>36</b>	45	55	<b>BLESSED</b> M McBride/P Worley/H Lindsey/T Veigas/B James	<b>Martina McBride</b> RCA A/BUM CUT	36
	3	1	<b>WHERE I COME FROM</b> K Stegall/A Jackson	<b>Alan Jackson</b> Arista Nashville 69102	1	<b>37</b>	37	40	<b>SOMETHIN' IN THE WATER</b> J Steele/S Baggott/J Steele/A Anderson/B D Phil	<b>Jeffrey Steele</b> MCA Nashville 79925	37
<b>7</b>	7	7	<b>I'M A SURVIVOR</b> T Brown/R McEntire/S Kennedy/P White	<b>Reba</b> MCA Nashville 172212	7	<b>38</b>	36	35	<b>CARRY ON</b> I Maenies/G Green/W Wilbur	<b>Pat Green</b> Republic A/BUM CUT/Universal	35
<b>8</b>	8	12	<b>RIDING WITH PRIVATE MALONE</b> W Newton/T Shepherd/W Newton	<b>David Ball</b> D Ball/Arista 21126	8	<b>39</b>	51	—	<b>THIS AIN'T NO RAG, IT'S A FLAG</b> C Danvers/Philly/C Danvers	<b>The Charlie Daniels Band</b> Blue Hat PROMC SING. E. A. Union	39
<b>9</b>	9	10	<b>RUN</b> T Brown/G Strait/T Lane/A Smith	<b>George Strait</b> MCA Nashville 172221	9	<b>40</b>	44	14	<b>I DON'T HAVE TO BE ME ('TIL MONDAY)</b> R Van Hoy/S Azar/J Young/R C Bennett	<b>Steve Azar</b> Mercury A/BUM CUT	40
<b>10</b>	13	15	<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> A Tippin/M Bradley/B Watson/K Beard/C Beathard/A Tippin	<b>Aaron Tippin</b> Lyric Street 154055	10	<b>41</b>	43	41	<b>NIGHT DISAPPEAR WITH YOU</b> L McCaskey/B M Comas	<b>Brian McComas</b> Lyric Street A/BUM CUT	41
<b>11</b>	11	11	<b>I'M TRYIN'</b> D Huff/C Walker/J Steele/A Smith	<b>Trace Adkins</b> Capitol 77067	11	<b>42</b>	40	43	<b>BABY I LIED</b> B Gilmore/R Van Hoy/R M Bourne/D Allen	<b>Shannon Brown</b> BNA 62154	42
<b>12</b>	12	18	<b>WRAPPED UP IN YOU</b> A Reynolds/W Kirkpatrick	<b>Garth Brooks</b> Capitol A/BUM CUT	12	<b>43</b>	41	45	<b>SIDEWAYS</b> J Stroud/F Rogers/D Worley/J B Rude/V Voppenen	<b>Darryl Worley</b> DreamWorks A/BUM CUT	43
<b>13</b>	14	13	<b>WITH ME</b> D Huff/B James/T Veigas	<b>Lonestar</b> BNA 65105	13		38	36	<b>LIFE DON'T HAVE TO BE SO HARD</b> T Lawrence/F Anderson/C Beathard/S D West	<b>Tracy Lawrence</b> Arista A/BUM CUT/WNN	36
<b>14</b>	16	17	<b>REAL LIFE (I NEVER WAS THE SAME AGAIN)</b> N Baskin/N Baskin/J Arday	<b>Jeff Carson</b> Curb A/BUM CUT	14	<b>45</b>	47	51	<b>THAT'S WHEN I LOVE YOU</b> B Gilmore/P Vassar/P Vassar/Wood	<b>Phil Vassar</b> Arista Nashville A/BUM CUT	45
<b>15</b>	17	19	<b>WRAPPED AROUND</b> F Rogers/B Paisley/C DuBose/L Lovelace	<b>Brad Paisley</b> Arista Nashville 69103	15	<b>46</b>	—	2	<b>I ALWAYS LIKED THAT BEST</b> P Worley/T L James/C Thomson/T L James/J Kimball	<b>Cyndi Thomson</b> Capitol A/BUM CUT	46
	10	6	<b>COMPLICATED</b> P Worley/C DuBose/J C Johnson/S Smith	<b>Carolyn Dawn Johnson</b> Arista Nashville 69050	5		46	48	<b>THAT'S JUST THAT</b> M D Clute/Diamond/R H Garrett/T Owens	<b>Diamond Rio</b> Arista Nashville A/BUM CUT	46
<b>17</b>	19	24	<b>GOOD MORNING BEAUTIFUL</b> W C Rivers/J Lyle/T Conkey	<b>Steve Holy</b> Curb A/BUM & SOUNDTRACK CUT	17		42	44	<b>THAT'S WHAT BROTHERS DO</b> B Beckett/D Shirley/A Smith/C Walker	<b>Confederate Railroad</b> Arista A/BUM CUT	39
	18	14	<b>WHAT I REALLY MEANT TO SAY</b> P Worley/T L James/C Thomson/T Waters/T L James	<b>Cyndi Thomson</b> Capitol 5891	1	<b>49</b>	49	49	<b>I WILL SURVIVE</b> J Steele/A S Martin/S Bentley/N L Baxter/G Terrell	<b>Wild Horses</b> Epic A/BUM CUT	49
<b>19</b>	20	23	<b>BRING ON THE RAIN</b> B Gilmore/T McGraw/B Montana/R Daring	<b>Jo Dee Messina With Tim McGraw</b> Curb A/BUM CUT	19	<b>50</b>	55	—	<b>AMERICA WILL SURVIVE</b> H Williams Jr./H Williams Jr.	<b>Hank Williams Jr.</b> Curb DUNY/DAD TRACK	50
<b>20</b>	21	22	<b>MAN OF ME</b> T Brown/M Wright/R Rutherford/D Tawer	<b>Gary Allan</b> MCA Nashville 172213	20	<b>51</b>	52	—	<b>TO QUOTE SHAKESPEARE</b> B Gilmore/T McGraw/K Lamar/G Byngh	<b>The Clark Family Experience</b> Curb A/BUM CUT	51
<b>21</b>	23	25	<b>JUST LET ME BE IN LOVE</b> B J Walker, Jr./T Martin/M Austin/T Stegall	<b>Tracy Byrd</b> RCA 60106	21	<b>52</b>	59	51	<b>HOMELAND</b> K Rogers/B Akher/J McKel/K Miles/J Sundrud	<b>Kenny Rogers</b> Dreamcatcher A/BUM CUT	52
	22	21	<b>THE TIN MAN</b> B Cannon/A Wilson/K Chesney/K Chesney/D Lowe/S State	<b>Kenny Chesney</b> BNA A/BUM CUT	19	<b>53</b>	54	52	<b>GETTIN' BACK TO YOU</b> D Gibson/D Item/D Gibson/B Davis	<b>Daisy Dorn</b> Mercury A/BUM CUT	52
<b>23</b>	25	28	<b>SAINTS &amp; ANGELS</b> S Evans/P Worley/V Banks	<b>Sara Evans</b> RCA 60107	23	<b>54</b>	56	50	<b>THE STAR SPANGLED BANNER</b> D Foster/H S Kay	<b>Faith Hill</b> Warner Bros. PROMC SINGLE/WNN	35
<b>24</b>	27	29	<b>IN ANOTHER WORLD</b> D Cook/A Wiggins/T Shapiro/W Wilkins/W Wilkins	<b>Joe Diffie</b> MCA Nashville A/BUM CUT	24	<b>55</b>	60	53	<b>DAYS OF AMERICA</b> M D Clute/H Paul/D Robbins/H Paul/D Robbins/L T Miller	<b>Blackhawk</b> Columbia A/BUM CUT	53
<b>25</b>	24	26	<b>BEER RUN</b> A Reynolds/K Anderson/K Blazy/G Ducas/A Williams/P Williams	<b>George Jones Duet With Garth Brooks</b> BNA A/BUM CUT/BNA	24	<b>56</b>	57	—	<b>I SHOULD BE SLEEPING</b> J King/J Stroud/L Droe/S Smith	<b>Emerson Drive</b> DreamWorks A/BUM CUT	56
<b>26</b>	26	30	<b>SHIVER</b> K Stegall/D Neal/L Droe/S Smith	<b>Jamie O'Neal</b> Mercury 172216	26		50	37	<b>THERE WILL COME A DAY</b> B Gilmore/F H/I Bluthner/A Mayo/C Lindsey	<b>Faith Hill</b> Zaner Bros. A/BUM CUT/WNN	36
<b>27</b>	29	31	<b>COLD ONE COMIN' ON</b> J Steele/M Gogger/W Mulls/M Huffman	<b>Montgomery Gentry</b> Columbia A/BUM CUT	27	<b>58</b>	—	2	<b>DOES MY RING BURN YOUR FINGER</b> F Liddel/B Miller/Miller	<b>Lee Ann Womack</b> MCA Nashville A/BUM CUT	58
<b>28</b>	28	27	<b>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</b> B Gilmore/C Walker/J Stevens/S Baggatt/J Rogers	<b>Clay Walker</b> Warner Bros 16738/WNN	27	<b>59</b>		2	<b>IT'S ALRIGHT TO BE A REDNECK</b> K Stegall/P Millington/D Korman	<b>Alan Jackson</b> Arista Nashville A/BUM CUT	59
<b>29</b>	30	33	<b>EASY FOR ME TO SAY</b> C Black/C Black/H Nichols	<b>Clint Black With Lisa Hartman Black</b> RCA A/BUM CUT	29				<b>HOT SHOT DEBUT</b>		
<b>30</b>	33	42	<b>SOME DAYS YOU GOTTA DANCE</b> P Worley/B Sharkey/T Johnson/M Morgan	<b>Dixie Chicks</b> Monument A/BUM CUT	30	<b>60</b>		1	<b>I CRY</b> B Chancesy/M Seely/T Siforst	<b>Tammy Cochran</b> Epic A/BUM CUT	60

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ● Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. ©2001. Billboard/BPI Communications.

LAST WEEK		WKS. ON		TITLE Imprint & Number/Distributing Label	ARTIST	LAST WEEK		WKS. ON		TITLE Imprint & Number/Distributing Label	ARTIST
				NUMBER 1	2 Weeks At Number 1						
	1	4		GOD BLESS THE USA	Lee Greenwood	13	48			POUR ME Warner Bros. 16616/WRN	Trick Pony
	2	6		WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Aaron Tippin	14	26			WHAT I REALLY MEANT TO SAY Capitol 58567	Cyndi Thomson
3	64	1		BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes	15	20			DIDN'T WE LOVE Curb 73128	Tamara Walker
4	10	2		AMERICA WILL ALWAYS STAND	Randy Travis	16	17			UNBROKEN BY YOU	Kortney Kayle
	4	4		GOD BLESS AMERICA	LeAnn Rimes	17	20	10		A ROSE IS A ROSE Mercury 127193	Meredith Edwards
	5	4		CALL ME CLAUS	Garth Brooks	18	35			LOVE IS ENOUGH RCA 89034/RLG	3 Of Hearts
	6	25		ON A NIGHT LIKE THIS	Trick Pony	17	31			COME A LITTLE CLOSER Warner Bros. 16762/WRN	Lita McCann
	8	14		SOMETHIN' IN THE WATER	Jeffrey Steele	20	—	55		OKLAHOMA/WARM & FUZZY Epic 71983/Sony	Billy Gilman
	7	27		AUSTIN	Blake Shelton	21	23	34		I WANT YOU BAD	Charlie Robinson
	9	86		ROCKY TOP '96	The Osborne Brothers	19	76			IT DON'T MATTER TO THE SUN/LOST IN YOU	Garth Brooks as Chris Gaines
	11	59		THE WAY YOU LOVE ME	Faith Hill	23	23	23		I KNOW HOW THE RIVER FEELS	McAlister
	12	230		HOW DO I LIVE	LeAnn Rimes	23	—	1		CRAZY LIFE	Tim Rushlow
						23	—	20		TOO LAZY TO WORK, TOO NERVOUS TO STEAL	BR549

\* Records with the greatest sales gains this week. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional certifications as indicated by the symbol(s). © 2001 Atlantic Recording Corporation and Warner Bros. Records Inc.



# Follesé, Vassar, EMI Win ASCAP Country Honors

BY PHYLIS STARK

NASHVILLE—Keith Follesé took home ASCAP's top award—songwriter of the year—at the company's 39th annual Country Music Awards held Nov. 3 at Nashville's Opryland Hotel. Follesé is the writer of hits "The Way You Love Me," "Smile," and numerous others. He previously performed and recorded for A&M as a duo with his wife, Adrienne.

Arista Nashville artist Phil Vassar was named ASCAP's songwriter/artist of the year for his hits "Carlene" and "Just Another Day in Paradise," which he recorded, and "My Next Thirty Years," recorded by Tim McGraw.

EMI Music Publishing was awarded ASCAP's publisher of the year award for its numerous hits, including "Cold Day in July," "I Need You," and "There Is No Arizona."

There was a tie this year in the ASCAP country song of the year category, which



# ASCAP

recognizes the most-performed songs of 2000. Those awards were presented to "I Hope You Dance," written by Mark D. Sanders with BMI-affiliated writer Tia Sillers, and "The Way You Love Me," written by Follesé and Michael Dulaney.

"I Hope You Dance," a multiple-week No. 1 hit for Lee Ann Womack, is published by Soda Creek songs and Universal Music Publishing Group. "The Way You Love Me," a hit for Faith Hill, is published by Airstream Dreams Music, Coyote House Music, Famous Music, Follazoo Crew Music, Scott and Soda, and Warner/Chappell Music.

The ASCAP Partners in Music Award, which recognizes ASCAP licensees who are exceptional in promoting and expanding the reach of country music, was presented to the new Country Music Hall of Fame and Museum in

Nashville. Accepting the award were hall of fame member E.W. Wendell and museum director Kyle Young.

Alabama's Randy Owen presented veteran producer and Spark Entertainment/VFR Records managing director of creative Harold Shedd with ASCAP's Lifetime Achievement Award. Shedd is best-known for producing Alabama, K.T. Oslin, Shania Twain, Reba McEntire, Toby Keith, and numerous others. In his acceptance speech, Shedd told the assembled songwriters to "keep writing what you believe and what's in your heart."

ASCAP CEO John LoFrumento surprised Connie Bradley, the company's Nashville-based senior VP, with an award commemorating her 25 years of exemplary service.

The evening included performances from Carolyn Dawn Johnson and Mark McGuinn, and Womack ended the night with a performance of "I Hope You Dance." Among the songwriters who took home multiple awards at the stars-and-stripes-themed gala were Chris DuBois, Liz Hengber, Brad Paisley, Sheldaisy's Kristyn Osborn, Annie Roboff, Frank Rogers, Sanders, Vassar, and Craig Wiseman.

Publishers scoring multiple wins were Almo Music, ANWA Music, Big Red Tractor, BMG Songs, Curb Songs, Famous Music, Glen Nikki Music, Major Bob Music, Milene Music, Phil Vassar Music, Platinum Plow, Sea Gayle Music, Soda Creek Songs, Sony/ATV Music Publishing, Universal Music Publishing Group, Warner/Chappell Music Group, and Without Anna Music.

For a complete list of winners, log on to ASCAP.com.



**ASCAP Honors.** A patriotic theme prevailed at ASCAP's annual Country Awards gala Nov. 3 at Nashville's Opryland Hotel. Keith Follesé was named songwriter of the year, EMI Music Publishing won the publisher of the year accolade, and "I Hope You Dance" and "The Way You Love Me" tied for song of the year honors. Pictured at the event, from left, are EMI Music Publishing Nashville executive VP/GM Gary Overton, EMI Music Publishing Worldwide executive VP Bob Flax, Mark D. Sanders (who co-wrote "I Hope You Dance" with Tia Sillers), Follesé, Michael Dulaney (who co-wrote "The Way You Love Me" with Follesé), and ASCAP's Connie Bradley and John LoFrumento.

# BMI Country Awards Honor Writers, Publishers

BY DEBORAH EVANS PRICE

NASHVILLE—Lee Ann Womack's chart-topping hit "I Hope You Dance" was named song of the year at the 49th annual BMI Country Awards. Toby Keith, Marv Green, and Aimee Mayo shared songwriter of the year honors, and Warner-Tamerlane was named publisher of the year.

BMI president/CEO Frances W. Preston and VP Paul Corbin presented citations honoring the writers and publishers of the past year's 50 most-performed songs during a black-tie gala Nov. 6 at the company's Music Row offices.

"I Hope You Dance," penned by BMI's Tia Sillers and ASCAP-affiliated writer Mark D. Sanders, earned Sillers the 33rd Robert J. Burton Award as BMI's most-performed country song of the year. Recorded by Womack, the song spent five weeks at No. 1 on the *Billboard* Hot Country Singles & Tracks chart and 11 weeks on the *Billboard* Adult Contemporary singles chart. "I Hope You Dance" is published by Choice Is Tragic Music and Ensign Music.

Keith, Green, and Mayo each placed three songs on BMI's 50 most-performed songs list to share the songwriter of the year accolade. Keith received a BMI Crystal inscribed "Songwriter/Artist of the Year" in recognition of "Country Comes to Town," "How Do You Like Me Now?" (co-written with Chuck Cannon), and "You Shouldn't Kiss Me Like This," from his DreamWorks album *How Do You Like Me Now?* Keith now has a total of 12 BMI awards.

Green and Mayo were presented with Crystal awards for songwriter of the year. They co-wrote Faith Hill and Tim McGraw's "Let's Make Love" and Joe Diffie's "It's Always Something." Green and Mayo also penned last year's BMI country song of the year, the Lonestar hit "Amazed," with Chris Lindsey.

As one of the evening's highlights, Willie Nelson was presented with the President's Award. BMI created the special award in 1993 to honor an exceptional person or persons in the entertainment industry deserving of special recognition. Nelson is only the fifth recipient. The honor has previously been bestowed on Harlan Howard,

Brian Wilson, Earle Hagen, and Alabama.

Warner-Tamerlane executive VP/GM Tim Wiperman took the stage to accept this year's publisher of the year honor. The veteran publishing house netted top prize by accumulating the highest percentage of copyright ownership in award songs by placing 11 songs on the most-performed list.

Additional publishers collecting three or more awards were Careers-BMG Music Publishing, EMI-Blackwood Music, Sony/ATV Tree, Universal Music Publishing Group (Irving Music, Songs of Universal, and Universal-Songs of PolyGram International), Golden Wheat Music, Mike Curb Music, Songs of Nashville DreamWorks, and Tokeco Tunes.

"Flowers on the Wall" was recognized with its third BMI country award. Penned by the late Lew Dewitt of the Statler Brothers, the song was honored in 1966 and 1967 (also winning a 1966 BMI pop award) after the Statlers enjoyed a successful run with it on the country chart. The song was recently revived by Mercury artist Eric Heatherly. "Flowers on the Wall" has accumulated more than 2 million performances.

Three songs were cited for the second consecutive year: "Amazed" (2000 BMI country song of the year), "Breathe" (2001 BMI pop song of the year), and "How Do You Like Me Now?"

One of the most emotional moments of the evening came during a special tribute to the victims and rescuers of the Sept. 11 terrorist attacks. Preston introduced three men who responded to the call at the World Trade Center: New York Fire Department Lieutenants Michael Dilella and Vincent Louis of Engine Co. 236 in Brooklyn and New York Police Department Lieutenant Stephen Reardon. The officers were presented with Profile in Courage certificates on behalf of the FDNY and the NYPD. The special tribute also included Lee Greenwood performing "God Bless the USA." Greenwood was later honored with the Words of Freedom Award.

For a complete list of this year's BMI Country Award winners, visit BMI.com.



**BMI Writers/Publishers Saluted.** Toby Keith, Marv Green, and Aimee Mayo shared the top songwriter honors at the 49th annual BMI Country Awards. "I Hope You Dance," penned by Mark Sanders and Tia Sillers, was country song of the year, and Warner-Tamerlane Publishing won country publisher of the year. BMI president/CEO Frances W. Preston recognized Willie Nelson with the President's Award and Lee Greenwood with the Words of Freedom Award. Pictured, from left, are Green, Mayo, Sillers, Ensign Music VP of creative Pat Finch, Greenwood, Keith, Preston, Nelson, BMI VP Paul Corbin, Ensign Music CEO Irwin Z. Robinson, and Warner-Tamerlane's president/CEO Les Bider and executive VP/GM Tim Wiperman.



## Words & Music™



by Jim Bessman

**KEEN'S CHRISTMAS PRESENT:** The latest in the Rutledge Hill Press series of small books based on country songs—which includes *He Didn't Have to Be* (from the Brad Paisley hit) and *I Hope You Dance* (Lee Ann Womack)—is Robert Earl Keen's *Merry Christmas From the Family*.



KEEN

Packaged together with a CD of the song, the book depicts a wacky account of a drunken South Texas Christmas party that appeared on Keen's 1994 *Gringo Honeymoon* and 1996 *No. 2 Live Dinner* albums and was further popularized by Dixie Chicks on talk show host/actress Rosie O'Donnell's Christmas album from last year.

Along with the song's lyrics, it features wonderfully white-trashy snapshots and illustrations, not to mention such party favors as the family's Eggnog From Hell recipe and directions for making angel decorations from tampons (hence the song's reference to stopping at the Quik-Pak store for "a can of bean dip and some Diet-Rite, a box of tampons and some Marlboro Lights").

"I'm struggling to find the definitive word for [the book], but 'fun' pretty much covers it," says Rondor Music (BMI) writer Keen, who admits he wrote the song after draining a couple of beers.

"Everything in it has a bit of truth," Keen adds. "I changed the names but everybody can spot themselves, and fortunately my family has a good sense of humor. My sister got a little mad, but that was it."

The song, Keen says, quickly took on a life of its own when radio's syndicated *John Boy & Billy Big Show* started playing it three times a day. Incidentally, this month Keen reissues *No. 2 Live Dinner*; his 1984 album, *No Kinda Dancer*; and 1993's

*A Bigger Piece of Sky* on his new Rosetta Records label.

**LOVETT'S SECOND CHANCE:** Keen's fellow Texan Lyle Lovett says he's happy he had the chance to work again with MCA Nashville president Tony Brown, who signed Lovett to the label some 15 years ago and produced his first three albums. Songs from those discs make up Lovett's new *Curb/MCA Anthology, Vol. 1: Cowboy Man*, except for two new cuts that Brown also produced.

"I know I was pretty hard-headed during my first records and was some trouble for Tony, so I was eager to have the chance to work with him again in my adult life," says the Universal Music Publishing (ASCAP) writer, who is suitably pictured on the CD cover wearing a cowboy hat.

"I grew up out in the country and wore a hat a lot at home," Lovett explains, noting that his parents owned a horse ranch in the Houston suburb of Klein. "My dad passed away a few years ago, and I've found myself doing a lot of his chores at home and feeling more like a cowboy myself—and wearing a hat more."

Lovett now hopes to compile future *Anthology* volumes from songs he's released on special one-off projects like *Deadicated: A Tribute to the Grateful Dead*. Meanwhile, his film career continues with the upcoming release of the coming-of-age comedy *The New Guy*.

**IRONY IN NEW YORK:** Jonathan Richman's typically delightful new Vapor Records album, *Her Mystery Not of High Heels and Eye Shadow*, typically snuck in under the radar—but that didn't stop his loyal legions from selling out two shows at SoHo clubs in New York City last month.

Alluding to Sept. 11, the Rockin' Leprechaun Music (administered by Rounder Music [ASCAP]) writer made a point of singling out the new disc's lilting and loving tribute to America's city—"Springtime in New York." But the night he played the Knitting Factory, the song's lyric—"Springtime in New York when it's May and the leaves are on the trees/When demolishing a building brings a smell of 1890 to the breeze"—brought a special air of ironic poignancy. For although it was October, the breeze blowing north from just a few blocks down carried with it the pungent stench of the still-burning inferno that is this autumn in New York.

# Taylor's Train Wreck Records Carries 'Black And Blue America'

BY JIM BESSMAN

NEW YORK—Singer/songwriter Chip Taylor says his new album, *Black and Blue America*—with its spoken-word sound-bite intros from the likes of former president Dwight Eisenhower, Dr. Martin Luther King Jr., Sigmund Freud, and Gandhi—echoes the passion of the '50s and '60s, which was the foundation for his burst of classic '60s hits like the Troggs' "Wild Thing," Merrilee Rush's "Angel of the Morning," the Hollies' "I Can't Let Go," and Janis Joplin's "Try (Just a Little Bit Harder)."

But the album, released in August on Taylor's Train Wreck Records label, also reflects his own rekindled passion for songwriting. "I'd given up music basically 100% from the early '80s to 1995," says the New Yorker, who resides in midtown Manhattan. He had enjoyed success in the interim as a professional card- and horseplayer.

"I worked hard with the *Racing Form* and was good at it," Taylor says. "It took my time away from music—which was fine, because I was jaded with the business. But my mom got very ill, and I sang songs for her one week—like I did in high school, when I had a country band in Yonkers [N.Y.]—and the spirit of that one week enlightened me to [the point] where I wanted to get back to music with the same spirit of the '50s and '60s, which was from a love of music and not the business. So I gave up gambling and played for whoever wanted to hear me play."

Although he was not expecting a big turnout, Taylor attracted "a small army" of loyal fans, he says, especially in Europe. "Holland, England, Ireland, Scotland, Sweden, Norway—I can play there now," he reveals. "I'm going to Holland, and I've sold out 10 shows in theaters. My new record sold 2,000 [copies] in Sweden in the first week-and-a-half, and I've never sold there before. A bunch of people bring vinyl albums for me to sign."

Taylor, who was aided in his initial songwriting efforts by the late Chet Atkins and had songs covered in Nashville by the likes of the Browns, Bobby Bare, Eddy Arnold, and Willie Nelson, began his career as a solo artist in 1970. His own records, he notes, were roots-tinged and marked by the formative influences of pre-rock, southern blues "race records," and country music. He achieved some success on the country charts, and his 1973 album, *Last Chance*, was cited by *Rolling Stone* as one of

the year's best discs.

Still, disenchantment with the music business set in, even though he says his music-business relationships have remained extremely positive—especially his publishing connections, first with April Black-



TAYLOR

*'I don't think about subject matter but what the spirit is like beneath and try not to write from a conscious perspective but let something come out of me that I don't know is there.'*

—CHIP TAYLOR

wood, then with its buyer, EMI Music Publishing.

"For years and years the same people handled my copyrights, and we'd talk to each other all the time," says Taylor, a BMI affiliate who now publishes via his own Back Road Music company. "You hear a lot of bad stories about people getting ripped off, but there wasn't anything like that for me."

Without "the race track at my door every morning," Taylor now writes "more than ever. Whether [the new songs are like] 'Wild Thing' or 'Angel of the Morning,' I don't know, but I'm writing more folk kinds of things now and never know quite where they'll lead me when I wake up in the morning because I'm not a 'planned' kind of writer: I don't think about subject matter but what the spirit is like beneath and try not to write from a conscious perspective but let something come out of me that I don't know is there. When that comes out, it's more magical—and then I

can use my brain and my craft."

The perennial "Wild Thing" and "Angel of the Morning" have reappeared of late, the former in a Burger King commercial, the latter in pop-rapper Shaggy's chart-topping "Angel" remake.

"About a year ago I got a tape from my attorney by this Jamaican rap artist who wanted to use the chorus," Taylor recalls. "I kind of liked the tape, but normally I wouldn't allow the song to be dissected in any way. So I phoned my son and told him of my dilemma, and when he found out the artist was Shaggy, he told me to work it out because [Shaggy] was so cool. So I gave permission and met Shaggy and his family, and they're the nicest people."

More recently, George Strait covered the *Last Chance* track "The Real Thing" on his new album, *The Road Less Traveled*.

Bruce Burch, creative director for EMI Music Publishing in Nashville, says, "With the state of country music the last few years, it's been hard to get the type of songs that Chip writes recorded." He cites Taylor as a hero and works his back catalog. "But [Strait's cover] is a good sign, and we're starting to see class writers like Chip and Kris Kristofferson and Guy Clark starting to get a response—writers outside the usual country audience realm who got me and a lot of people like myself into country music."

Taylor's current touring schedule, which includes regular stops in Nashville, is also paying off, Burch adds. "He's on the road unrelentingly, and word's getting out to those who are looking for more depth in country music songs again."

Taylor says Chrissie Hynde is now holding his "Could I Live With This" duet with Lucinda Williams from *Black and Blue America*, which also includes duets with John Prine and PP Arnold. Meanwhile, he continues touring non-stop, having just returned from sharing a bill with Clark in Santa Cruz, Calif., prior to a European swing that included dates with Prine.

Additionally, Taylor is performing benefits in New York City relating to the Sept. 11 terrorist attacks and is also readying a *Black and Blue* theater piece, mixing the new album and the musical influences it encompasses with his hit songs. It opens Feb. 28, 2002, in Austin, Texas. He notes, "I hope to run a theater piece with future albums as well."



# Future Uncertain For Studios Neighboring Ground Zero

BY CHRISTOPHER WALSH

NEW YORK—The Sept. 11 terrorist attacks and subsequent fears of additional terrorism have had a significant impact on the New York City recording industry. While cancellations, especially from overseas-based clients, have hurt many studios, some facilities report a rapid recovery from a disastrous September.

"Dead as a doornail," says Ray Martin of Theater 99 Recording on the Lower East Side, closer to the World Trade Center site than most other studios. "We were busy until Sept. 11, and then we were dead." On the bright side, Martin adds, Gov't Mule and producer/engineer Michael Barbiero have been mixing at Theater 99, and a major artist's upcoming project is pending.

"The gist that I get," says David Amlen of Sound on Sound Recording, "is that if you didn't have the projects before Sept. 11, you're not going to have them until the new year. So it's going to be a tough time for a lot of us. We're going to

have to figure out how to survive. There's a bunch of people who are fearful about this, and rightfully so. I can't blame them."

*'It's going to be a tough time for a lot of us. We're going to have to figure out how to survive.'*

—DAVID AMLEN,  
SOUND ON SOUND RECORDING

John King, owner of Chung King Studios, a short distance from the World Trade Center site, says, "We're doing well right now, but we're doing a couple of big projects. I'm curious as to what I'm facing once these projects end."

At Avatar Studios, a poor September gave way to a strong October, but with increased use of ISDN. "I've got a couple of EDNet

sessions a week now," says studio manager Tino Passante of the telecommunications network that allows artists in different locations to collaborate simultaneously via fiber-optic connections. "I guess that is directly related to everything that is going on. With the unrest, some producers and artists have refused to fly."

"It's having an effect on the industry because the whole economy is down," Walter Sear of Sear Sound remarks. "The [World Trade Center tragedy] pushed us over the edge. People are going to be coping now, and that means they may be buying more records to listen to at home. However, there are so many alternate ways of getting entertained at home. I think we're going to see some radical changes in the whole economy."

"We were all on pins and needles about it," says Ed Rak of Clinton Recording, "but I think the resolve of the community and the general outgrowth of support has allowed people to soldier on."

# Studio Monitor

by Christopher Walsh



**SONGS OF FREEDOM:** In the midst of these politically and emotionally charged times, the news that pro audio manufacturer Euphonix has rescued and preserved several rare, live recordings of reggae legend **Bob Marley** takes on added significance.

AES 31, developed over the past four years by the AES Standards Committee Working Group on Audio-File Transfer and Exchange, is the industry-standard digital audio format currently being implemented by a number of workstation and recorder manufacturers. While development of AES 31 is focused on allowing universal interchange, its archiving applications are significant.

had to stop in between songs to clean the heads, because so much debris was flying off the tape. The tape would start to spin on the heads and lose the traction. Thank God this work got done, because it would have been a shame to have lost all of it."

**Martin Kloiber**, Euphonix's chief product officer, adds, "The tapes had to be baked. Some of them only played once. We fed them into the R-1 at 96kHz. There were a couple of 16-track tapes that were locked to video; for those we had to transfer time code too. This was done parallel to using the TransferStation, where we converted the R-1 files into Broadcast WAV files. Then we created AES 31 titles for each song and archived them to DLT tapes."

The recordings, Smith adds, feature Marley and his music in various moods and settings. "We had three nights at the Hammersmith Odeon in '76, I believe. Each night, you could hear differences in the performances. One night there was a five-song encore that was just unbelievable. There's also a recording from Leeds Polytechnic. It's very different—it has long intros, it's very laid back, and Bob is talking a lot in between songs."

Beyond expected release of these recordings on CD, the 24-bit/96kHz AES 31 files can be remixed in 5.1 for DVD-Audio release, though no announcements have been made at this time. In addition, video footage of the concerts also survived, fueling hopes for future DVD-Video releases, a godsend for younger fans of Marley, who passed away in 1981.

"You won't believe how great this stuff sounds," Smith says, noting that the concerts were very well-recorded. "The great thing about the R-1 is that when you're transferring from analog to digital, you're retaining the warmth of the analog tape because of the high resolution."

The Marley undertaking is another of the special projects Smith brought to the company. One year ago, he helped to arrange the R-1's use in recording the **Elton John** concerts at Madison Square Garden, from which the *One Night Only* CD and DVD were created. The success of that effort led to the R-1's use at the **Brian Wilson** tribute at Radio City Music Hall in March.

"I made a very short list of what would be my dream projects," Smith confides. "Bob Marley made the top. People were so moved by the performances. It's the best I've ever heard Bob Marley."



Pictured at Battery Studios in London, from left, are Euphonix chief product officer Martin Kloiber, Universal Music director of studio operations Jeffrey Glixman, and Euphonix VP of artist relations Stephen Smith.

cant. With aging multitrack tapes deteriorating over time, the need for long-term, secure storage of important recordings has been the subject of debate in recent years.

Palo Alto, Calif.-based Euphonix, manufacturer of the System 5 digital console and R-1 multitrack hard disk recorder, among other products, recently introduced the AES 31 TransferStation, an option for the R-1 allowing audio transfer to the AES 31 format.

Numerous analog multitrack recordings of Bob Marley and the **Wailers** concerts, long stored in Universal Music Group's London vaults, were in various degrees of decay, with the content in danger of being lost forever given magnetic tape's finite life span. The recordings, made between 1973 and 1978, are extremely moving, says Euphonix VP of artist relations **Stephen Smith**. Preserving them, however, presented a significant challenge.

"The stuff that was on 3M tape was in really dodgy condition," says Smith, who spent four days at Battery Studios in London, where the transfers were made. "On a few of them we

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# Production Credits

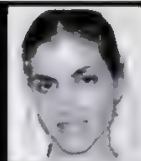
## BILLBOARD'S NO. 1 SINGLES (NOVEMBER 10, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>FAMILY AFFAIR</b> Mary J. Blige/ Dr. Dre (MCA)	<b>FAMILY AFFAIR</b> Mary J. Blige/ Dr. Dre (MCA)	<b>ANGRY ALL THE TIME</b> Tim McGraw/ B. Gailmore, J. Stroud, T. McGraw (Curb)	<b>HOW YOU REMIND ME</b> Nickelback/ R. Parashar, Nickelback (Roadrunner)	<b>HOW YOU REMIND ME</b> Nickelback/ R. Parashar, Nickelback (Roadrunner)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>RECORD ONE</b> (Sherman Oaks, CA) <b>QUAD</b> (New York) Mauricio "Veto" Iragorri, Chris Ribanto	<b>RECORD ONE</b> (Sherman Oaks, CA) <b>QUAD</b> (New York) Mauricio "Veto" Iragorri, Chris Ribanto	<b>OCEAN WAY</b> (Nashville) Julian King	<b>GREENHOUSE</b> (Burnaby, British Columbia) Joey Moi	<b>GREENHOUSE</b> (Burnaby, British Columbia) Joey Moi
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 9000 J, SSL 8000 G+/ Pro Tools	Custom Ocean Way Neve 8078	SSL 4048 E/G	SSL 4048 E/G
<b>RECORDER(S)</b>	Studer A800, Studer A827	Studer A800, Studer A827	Sony 3348 HR	Pro Tools	Pro Tools
<b>RECORDING MEDIUM</b>	Quantegy 499, Quantegy 456	Quantegy 499, Quantegy 456	Quantegy 467 1/2"	Pro Tools	Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>RECORD ONE</b> (Sherman Oaks, CA) Dr. Dre	<b>RECORD ONE</b> (Sherman Oaks, CA) Dr. Dre	<b>RECORD ONE</b> (Sherman Oaks, CA) Mike Shipley	<b>ARMOURY</b> (Vancouver, British Columbia) Randy Staub	<b>ARMOURY</b> (Vancouver, British Columbia) Randy Staub
<b>CONSOLE(S)/DAW(S)</b>	SSL 8000 G+	SSL 8000 G+	SSL 8000 G+	SSL 4072 G+	SSL 4072 G+
<b>RECORDER(S)</b>	Studer A800	Studer A800	Sony 3348	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
<b>MIX DOWN MEDIUM</b>	DAT	DAT	DASF 900 1/2"	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
<b>MASTERING</b> (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers	<b>HIT FACTORY</b> (New York) Herb Powers	<b>MASTERING LAB</b> (Los Angeles) Doug Sax, Robert Hadley	<b>STERLING SOUND</b> (New York) George Marino	<b>STERLING SOUND</b> (New York) George Marino
<b>CD/CASSETTE MANUFACTURER</b>	UNI	UNI	WEA	UNI	UNI

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## Latin Notas



by Leila Cobo

**WELCOME TO THE FAMILY:** Indie label J&N Records and Flia Entertainment have teamed to create Flia Recordings, a record label that will focus on English- and Spanish-language rap originating mostly from New York City, the Dominican Republic, and Puerto Rico, where it has become a strong-selling sub-genre.



"It's one of the fastest-growing genres, and even though it has hardly any airplay, the underground is accepting it well," says J&N president **Juan Hidalgo**, who will be VP of Flia (Flia is short for *familia*, or family, in Spanish). The label will be headed by **Magic Juan**, former frontman of **Proyecto Uno** and Hidalgo's partner in the endeavor.

In addition, Magic Juan will be one of Flia's recording artists. He is currently in the Dominican Republic working on a new release set for January 2002. A second release by **Fuera de Ley** is slated for February. In the next few weeks, the label will also release "Nuestro Destino," a single featuring Magic Juan, **Kevin Ceballos**, and **Fuera de Ley**, among others, with proceeds benefiting victims of the Sept. 11 attacks.

According to Hidalgo, Magic Juan's presence as both artist and executive mimics the setup found at many mainstream rap labels. Hidalgo, who has long been a proponent of rap, wanted to create a label with an identity that was distinct from J&N's tropical music base. "We've done it thinking largely about the New York community—the children of Latin parents who are born or raised in New York," he says. "I believe it's the genre of the future. Everywhere you go, kids are rapping in English. And the music will be recognized if it comes from New York."

In other J&N news, the label has begun releasing what Hidalgo calls "half-CDs," which include five or six brand-new tracks sold for half the price of a regular CD (approximately \$4.50 to wholesale). Hidalgo tested the waters for the format with a half-CD by **Zafra Negra** that has exceeded his expectations.

"We went out with some 8,000 copies," says Hidalgo, who was looking to boost sales and combat piracy by enticing buyers with alternatives. "I

had no idea if it would work. And now, we have 2,000 pieces in back order."

**CATALOG CAMPAIGN:** Following the success of *No. Uno: Un Año en Éxitos*, a greatest-hits compilation put out in conjunction with Sony, Warner Music has stepped up its development of catalog releases. Late last month, the label released *Colección Maestra*, a joint venture with BMG that includes seven Warner songs and seven BMG tracks featuring such acts as **Maná**, **Alejandro Sanz**, and **Jaguare**.

"It's music that's still being heard on the radio or that's been heard in the past year or year-and-a-half," says **Hugo Flores**, Warner Bros. strategic marketing manager.

The strategic marketing manager position, which Flores has held for four months, was created barely a year ago. Since then, a concerted, organized effort has been made to exploit Warner's catalog, with 20-30 releases per year. Other releases this month include a *bachata* compilation titled *Bachateame, Duelo de Acordeones* (a joint venture with Freddy Records), and a regional Mexican and *grupero* collection titled *Tráfico de Norte a Sur*. Following Warner's acquisition of Peerless in Mexico this year, the label is exploring options to exploit that catalog as well.

**CRUZ CONTROL:** Singer **Celia Cruz** confirms that she has granted actress **Whoopi Goldberg** the rights to produce a film based on her life. Goldberg has for years expressed an interest in playing Cruz, but the two only met this year after Cruz performed at a function in Goldberg's honor (at Goldberg's request, by the way).

Goldberg plans to produce the film through her One Hope Productions in conjunction with **Cristina Saralegui**.

**MORE AMOR:** Amor 103 FM/106 FM in Phoenix, a new Hispanic Broadcasting Corp. (HBC) station, hit airwaves in November.

According to HBC program director **David Gleason**, the format will be a "Phoenix version" of the romantic Amor stations that HBC has in other markets. The new Amor stations are the result of HBC's acquisition from Big City Radio of four FM stations in the Phoenix market last September.

**FOR THE RECORD:** Due to a typographical error, Latin Notas erroneously reported last week the name of EMI Latin's new alternative music initiative. Its correct name is the New Alternativa.

## Argentina Gets Lucky With Newsstands

BY MARCELO FERNÁNDEZ BITAR

**BUENOS AIRES**—Tired of financial and distribution problems with giant retail chain Musimundo, the Argentine record industry now seems to be placing its bets on the European-style newsstands that cover the country with more than 15,000 strategic display units.

Filled with newspapers, glossy magazines, videos, and CDs, the five-square-meter stores can be found on sidewalks all over Buenos Aires and other major cities. And record labels—which in the past decade have discovered the incredible marketing potential of these outlets thanks to successful tie-ins with weekly magazines, TV, and radio—are distributing their newest products there on their own.

Edgardo Larrazábal, marketing director at independent label Sum Records, delivered recent albums by Slipknot and Megadeth exclusively to newsstands at \$18.90, in sturdy, blister-style packaging (instead of the usual plastic wraps) and with the addition of a small poster. He says newsstands are now an important resource borne out of necessity after outlets restricted order volume.

Another plus in the newsstand channel is that payments are made 30-40 days after shipments are delivered, a relief to companies used to a delay of 90-120 days (or more) from Musimundo. In August, the retailer called a meeting with debt holders to work out a refinancing agreement (*Billboard*, Sept. 15).

### NOT A LONG-TERM SOLUTION

Larrazábal emphasizes that newsstands should not be considered a long-term solution to the industry's problems. He points to their impracticality for new artists, because they require shipment of at least 15,000 units and have limited exhibit space. Still, the opportunity they present cannot be lost on an industry racked by a 40-month recession.

At Universal Music, marketing director **Diego Villanueva** raves about *Insoportablemente Vivo*, the new live, two-CD release by popular rock band La Renga that hit newsstands and record stores Sept. 17 and immediately reached platinum status (40,000 units).

Newsstands usually demand exclusive distribution rights, but the sheer volume of this release gave the company more leverage in the deal. The newsstand edition includes a magazine with rare photos of the band. It is priced at \$25, only \$3 more than the standard edition. Release of this edition was a strategy also intended to fight piracy, appealing to die-hard fans who would prefer the deluxe packaging and the magazine.

Villanueva says, "Newsstands are the only way to distribute albums by

*'Newsstands are the only way to distribute albums by popular artists throughout the country.'*

—DIEGO VILLANUEVA,  
UNIVERSAL MUSIC

popular artists throughout the country. Music lovers have to get used to looking for records at newsstands."

Other companies that have embraced newsstands include Sony Music—which delivered a reissue of teen-pop singer Daniela Herrero's successful debut—and Emanuel Ortega's recent *Presente Imperfecto*. Even dance label Oid Mortales placed its bet on newsstands with its star artist DJ Deró and his *Live in Ibiza* package.

Released exclusively on newsstands by magazine publisher Editorial Atlántida, *A 2000*, by the late tropical star Rodrigo, sold 200,000 copies before the singer's tragic death June 24 last year.

## América Latina...





**In Argentina:** Líderes Entertainment Group began releasing albums in Argentina in late October. They include the *Reunión Cumbre* compilation (with tracks by Alejandro Lerner, Los Fabulosos Cadillacs, Soda Stereo, Fito Páez, Gal Costa, and Joaquín Sabina), a compilation of love songs by Air Supply, a two-CD set of greatest hits by Creedence Clearwater Revival titled *Platinum*, and the debut album of Spanish singer/songwriter Lorca. The marketing campaign includes advertising in the group's media companies: national TV network Telefé, radio stations Continental and Hit, cable channel Much Music, and Internet company El Sitio. **MARCELO FERNÁNDEZ BITAR**

**In Brazil:** Brazilian superstar Daniel has signed a six-album, six-year contract with Warner Music Brazil. The new contract covers four Portuguese- and two Spanish-language albums, with the first slated for release August 2002. Daniel, who formerly recorded as a duo with João Paulo, went solo after his partner died in 1997 in a car crash. Daniel recently released a compilation album of greatest hits in Spanish... One of the most anticipated releases for this season in Brazil is Roberto Carlos' *Acústico MTV* (Sony), recorded live as an MTV *Unplugged* set and featuring some of his greatest hits. The album is also controversial: MTV is not able to broadcast the recorded concert since Carlos has an exclusive contract with the Globo Network. Underscoring Carlos' influence in the Brazilian music market, three other major releases are also related to his work. His father, Marcelo Rossi, releases *Paz—Ao Vivo* (Universal), featuring religious songs written by Carlos, while singer/guitarist Renato Vargas is releasing a new album titled *As Canções Que o Rei Cantou* (DeckDisc), featuring songs popularized by Carlos. In the same vein, sertanejo singer Sergio Reis released *Nossas Canções* (Som Livre) in November. **LEILA COBO and TOM GOMES**

**In Chile:** *El Derecho de Vivir en Paz*, a documentary about Chilean singer/composer Víctor Jara, has become the first Chilean DVD-Video to be released in this market. The Warner Chile release is a digital version of a 1999 TV special. Despite the slump in Chile's music industry, especially in local product, Jara's catalog—owned in great part by Warner—is an exception. His anthology, *Antología Musical*, has gone platinum in Chile, and a special eight-volume boxed set comprising the label's Jara catalog has sold 15,000 units—an unprecedented figure in Chile for such products. Jara, a famous supporter of Salvador Allende's government, was tortured and killed by the Chilean military... In what could be a who's who of Chilean rock, bands have teamed for *Después de Vivir un Siglo* (Warner Chile), a tribute album to folk star Violeta Parra. The recording was produced by former Los Tres frontman Alvaro Henríquez, whose new group, Los Petinellis, pays homage to Parra with the first single, "Y Arriba Quemando el Sol." Thirteen other acts participate, including Joe Vasconcellos, Chanchito en Piedra, Lucybell, and Mamma Soul. **SERGIO FORTUÑO**

**In Mexico:** Laura Flores will put her singing career on hold to focus on acting. Flores will play the part of Rocío, a young mother, in the upcoming Televisa soap *Cómplices al Rescate*. The drama will also feature former Menudo member Johnny Lozada, who recently finished shooting another soap, *Amigas y Rivalas*. **TERESA AGUILERA**



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (31 Latin Pop, 16 Tropical/Salsa, 53 Regional Mexican) are electronically monitored 24 hrs a day, 7 days a week. Songs ranked by Audience Impressions.  Records showing an increase in audience over the previous week, regardless of chart position, are noted in this chart for more than 20 weeks.  Records that do not receive a bullet point  if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks.  Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Regional Mexican Airplay							
LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label		
	1	NO ME CONOCES AJUN	PALOMO Dasa	21	31	EL PRIMER TONTO	JOAN SEBASTIAN Musart/Balboa
	2	CADA VEZ TE EXTRAÑO MAS	BANDA EL REQUEBRO Fonovisa	22	24	VAS A SUPLENIR	GRUPO BARRONIS
3	4	ESTAS QUE TE PELAS	INTOCABLE EMI Latin	23	21	SINNI	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
	5	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa		20	DE TU SUPLENIR	LOS TERNEROS Fonovisa
5	10	PROMESAS	LOS TUCANES DE TULUMANA Universal Latino		19	SUENTE ME TENGO	ALEGRES DE LA SIERRA Infinity
	3	Y LLEGASTE TU	BANDA EL REQUEBRO Fonovisa		25	O ME VOY O TE VAS	MARCO ANTONIO Fonovisa
7	17	SALADO	PEPE AGUILAR Musart/Balboa		27	AMORCITO MIO	JOAN SEBASTIAN Musart/Balboa
	6	DESPRECIADO	LUPITA DIAZ Sony Discos		18	TU RECUERDO Y YO	LUPITA DIAZ Sony Discos
	7	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos	29	—	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA Fonovisa
10	15	EN LA MISMA CAMA	LIBERATION Dasa	30	33	TE QUIERO MUCHO	EL COYOTE Y SU BANDA TIRRA SANTA EMI Latin
	8	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa		29	DEBAME VIOLENCIA	ADAN CHALVO SANCHEZ Castalia/Sony Discos
	9	SERA PORQUE TE AMO	LUS PARRONCHI WEA/WEA Latina	32	—	PARA BIEN O PARA MAL	PEPE PARRONCHI WEA/WEA Latina
13	18	LA CALAMIDAD	RAMON AYALA Y JOEY FARIAS Freddy		30	PERDAMONOS	PRISCILA Y SUS BALAS DE PLATA Andrea/Patino/Fonovisa
	16	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE Fonovisa		34	POR EL AMOR DE UNA MUJER	LA FIRMATA/EL TIO MINO Sony Discos
	12	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	35	30	QUE VOY A HACER	PESSAO WEA/WEA Latina
16	26	CANTAS MARCADAS	LOS SEÑALES DE ARTURO MARIJUAN Musart/Balboa	36	—	ARONEDA SIN VALOR	LOS INVASORES DE ARON EMI Latin
	11	DERECHO A LA VIDA	CONJUNTO PRIMAVERA Fonovisa	37	40	POR QUE TUVO QUE SER	EL PODER DEL NORTE Dasa
18	22	AUN ESTOY YO	RODELIO MARTINEZ Discos Fuentes	38	—	UN RINCONCITO EN EL CIELO	RAMON AYALA Y SUS BRAVES DEL NORTE Fonovisa
	14	ME VAS A EXTRAÑAR	PEPE AGUILAR Musart/Balboa	39	—	MENSAJE DE ORO	LOS MURACANES DEL NORTE Fonovisa
20	23	SE QUE ME VAS A DEJAR	MARCO ANTONIO Fonovisa	40	—	1-2-3	MAH Universal

The next section presents the results of the regression analysis.



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Billboard®

## Top Latin Albums

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by



LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
			<b>NUMBER 1</b>	<b>3 Weeks At Number 1</b>	<b>50</b>						
1	1	10	JOAN SEBASTIAN Musart 17524/Balboa (7 96-12 98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	57	43	28	RICARDO MONTANER WEA Latina 86821 (10 96-15 98)	Sueno Repetido	16
2	6	10	ALEJANDRO FERNANDEZ Sony Discos 84617 (10 96-16 98) #	Origenes	2	45	54	32	SELENA EMI Latin 21119 (10 96-17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
2	2	6	GRUPO BRYNDIS Disa 727016 (8 96-13 98) #	En El Idioma Del Amor	1	52	55	50	INTOCABLE EMI Latin 21137 (8 96-12 98) #	Es Para Ti	3
3	3	5	GIPSY KINGS Nonesuch 72642/AG (11 96-18 98) CD	Somos Gitanos	3	52	53	104	MARC ANTHONY RMM 83580/Sony Discos (9 96-17 98)	Desde Un Principio—From The Beginning	1
4	5	13	LOS ANGELES AZULES Disa 727014 (8 96-13 98) #	Historia Musical	2	51	42	8	VARIOUS ARTISTS Grammy/Columbia 88139/Sony Discos (11 96-17 98)	2001 Latin Grammy Nominees	24
5	4	19	GRUPO BRYNDIS Disa 727012 (8 96-13 98) #	Historia Musical Romantica	1	47	39	15	VICENTE FERNANDEZ Sony Discos 84445 (10 96-15 98) #	Mas Con El Numero Uno	3
7	10	8	LOS TEMERARIOS Fonovisa 8129 (10 96-12 98) #	Baladas Rancheras	7	56		11	JUANES Surco 15563/Universal Latino (16 96-18 98) CD	Fijate Bien	36
11	7	36	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 29701 (9 96-18 98)	Shhh!	1	57		1	VARIOUS ARTISTS Fonovisa 8137 (8 96-12 98)	El Mas Grande Homenaje A Los Tigres Del Norte	57
7	6	6	JESSIE MORALES Universal 315024 (9 96-13 98) #	El Original De La Sierra-16 Super Exitos	6	58	61	60	AZUL AZUL Sony Discos 84130 (10 96-17 98) #	El Sapo	3
9	14	71	PAULINA RUBIO Universal Latino 54319 (10 96-18 98) #	Paulina	1	59	75	50	GILBERTO SANTA ROSA Sony Discos 84291 (10 96-17 98) #	Intenso	13
12	11	50	VICENTE FERNANDEZ Sony Discos 84135 (10 96-16 98) #	Historia De Un Idolito Vol. 1	1	54	45	72	JOAN SEBASTIAN Musart 2260/Balboa (10 96-15 98) #	Secreto De Amor	5
8	9	12	LOS TIGRES DEL NORTE Fonovisa 8145 (10 96-12 98) #	Uniendo Fronteras	1	42	32	6	LOS RIELEROS DEL NORTE Fonovisa 8150 (8 96-12 98)	Entrega De Amor	23
14	15	23	MARCO ANTONIO SOLIS Fonovisa 8527 (10 96-16 98) #	Mas De Mi Alma	1	62		1	LOS INVASORES DE NUEVO LEON EMI Latin 35813 (10 96-14 98)	Hasta El Final	62
15	13	38	LUPILLO RIVERA Sony Discos 84236 (8 96-17 98) #	Despreciado	1	63		1	VARIOUS ARTISTS Maverick/Musica 89416/WEA Latina (11 96-18 98)	Platinum Rhythm	63
15	19	16	ALICIA VILLARREAL Universal Latino 814824 (8 96-13 98)	Soy Lo Prohibido	15	56	55	16	LOS CAMINANTES Sony Discos 84224 (10 96-17 98) #	20 Exitazos—Nuestras Canciones	46
16	12	10	THALIA EMI Latin 34722 (8 96-14 98) #	Thalia Con Banda-Grandes Exitos	2	50	44	20	EL ORIGINAL DE LA SIERRA Universal 970001 (7 96-13 98) #	Homenaje A Cholino Sanchez	1
17	17	2	EL CHICHICUILOTE Lideres 950270 (7 96-13 98)	Moviendo Las Plumas	17	66		36	ALEJANDRO SANZ WEA Latina 84774 (16 96-18 98) CD	El Alma Al Aire	3
18	23	3	LAURA PAUSINI WEA Latina 410410 (10 96-16 98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	18	60	62	60	CHRISTINA AGUILERA RCA 89327/BMG Latin (10 96-16 98)	Mi Reflejo	1
19	22	2	LOS ACOSTA Fonovisa 8159 (8 96-12 98)	Enfermos De Amor	19	64	63	17	JAGUALES RCA 89742/BMG Latin (10 96-14 98) #	Cuando La Sangre Galopa	1
20	21	18	PALOMO Disa 725012 (8 96-10 98)	Fuerza Musical	9	69		1	KING AFRICA Fonovisa 8142 (8 96-12 98)	Pachanga	69
13	19	8	LA LEY WEA Latina 47945/WEA Latina (10 96-16 98) #	MTV Unplugged	13	65	51	36	RICKY MARTIN Sony Discos 84300 (11 96-17 98)	La Historia	1
			<b>PACESETTER</b>			52			ENRIQUE IGLESIAS Fonovisa 8518 (10 96-16 98)	The Best Hits	2
22	32	2	ALEJANDRA GUZMAN RCA/BMG Latin	Soy	22	62	61	16	VARIOUS ARTISTS Sony Discos 84457 (10 96-12 98)	20 Exitazos Con La Dinastia	43
			<b>GREATEST GAINER</b>			48		2	VARIOUS ARTISTS Disa 729002 (9 96-18 98)	Siempre Romanticos	48
23	39	4	GISSELLE Ariola 88762/BMG Latin (8 96-13 98)		8	63	59	33	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (7 96-11 98)	Lo Mejor De Guardianes Del Amor	30
24	29	85	SHAKIRA Sony Discos 81075 (10 96-16 98) #	MTV Unplugged	1	67	65	12	FRANKIE NEGRON WEA Latina 85617/WEA Latina (10 96-15 98)	Por Tu Placer	33
24	20	25	JACI VELASQUEZ Sony Discos 84269 (10 96-16 98)	Mi Corazon	7						
23	—	2	LOS RAZOS Ariola 89298/BMG Latin (9 96-13 98)	Con El Polvo Hasta La Muerte	23						
20	17	8	OZOMATI Universal Latino 814824 (8 96-13 98)	Embrace The Chaos	1						
			<b>HOT SHOT DEBUT</b>								
28	1	1	MICHAEL SALGADO Sony Discos 84400 (10 96-13 98)	Sangre Del Rey	28						
29	44	36	JOSE JOSE Ariola 81723/BMG Latin (10 96-14 98)	Tenampa	29						
30	28	4	JUAN GABRIEL Ariola 88777/BMG Latin (11 96-16 98)	Por Los Siglos	21						
26	33	5	ANA GABRIEL Sony Discos 84430 (9 96-17 98)	Huelo A Soledad	26						
32	37	22	CRISTIAN Ariola 85324/BMG Latin (10 96-15 98) #	Azul	2						
27	26	21	PEPE AGUILAR Musart 25028/Balboa (8 96-13 98)	Lo Mejor De Nosotros	10						
30	29	17	JOSE ALFREDO JIMENEZ Ariola 89000/BMG Latin (10 96-18 98) CD	Las 100 Clasicas Vol. 1	27						
35	36	4	MARCO ANTONIO SOLIS Fonovisa 8129 (10 96-12 98)	En Concierto Vol. 2	35						
36	1	1	LOS ANGELES DE CHARLY Fonovisa 8154 (8 96-12 98)	Te Voy A Enamorar	36						
35	37	17	LOS TRI-O Prisma/Ariola 89310/BMG Latin (11 96-18 98) CD	Siempre En Mi Mente	7						
34	35	5	CONJUNTO PRIMAVERA Fonovisa 80797 (11 96-17 98)	El Recado Vol. 2	32						
31	27	10	LOS ORIGINALES DE SAN JUAN EMI Latin 33330 (8 96-12 98)	Recado De Mi Madre	9						
25	21	29	RICARDO ARJONA Sony Discos 84503 (10 96-17 98) #	Galeria Caribe	1						
41	66	6	ALEXANDRE PIRES Ariola 87883/BMG Latin (14 96-18 98) CD	Alexandre Pires	41						
38	38	36	INTOCABLE EMI Latin 21412 (8 96-12 98)	14 Grandes Exitos	15						
49	40	16	OLGA TANON WEA Latina 89180 (10 96-16 98) #	Yo Por Ti	4						
33	34	33	BANDA EL RECODO Fonovisa 8102 (8 96-12 98) #	Contigo Por Siempre...	4						
45	53	5	DJ BLASS Pina 1252 (8 96-13 98)	Sandunguero	19						
43	46	48	RAMON AYALA Y SUS BRAVOS DEL NORTE Fonovisa 31815 (8 96-14 98)	En Vivo...El Hombre Y Su Musica	13						
41	30	32	CONJUNTO PRIMAVERA Fonovisa 8104 (8 96-12 98) #	Ansio De Amar	1						
40	31	22	MANU CHAO Radio Bemis 18227/Vain (11 96-18 98) CD	Proxima Estacion...Esperanza	8						
46	47	17	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin (18 96-18 98) CD	Las 100 Clasicas Vol. 2	39						

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
<b>Alejandro Fernandez</b> ORIGENES Sony Discos	<b>Giselle</b> Ariola/BMG Latin	<b>Joan Sebastian</b> En Vivo: Desde La Plaza El Progreso De Guadalajara Musart/Balboa
<b>Gipsy Kings</b> SOMOS GITANOS Nonesuch AG	<b>Olga Tanon</b> YO POR TI WEA Latina	<b>Grupo Bryndis</b> EN EL IDIOMA DEL AMOR Disa
<b>A.B. Quintanilla Y Los Kumbia Kings</b> SHHH! EMI Latin	<b>DJ Ocaso</b> SANDUNGUERO Pina	<b>Los Angeles Azules</b> HISTORIA MUSICAL Disa
<b>Paulina Rubio</b> PAULINA Universal Latino	<b>Marc Anthony</b> DESDE UN PRINCIPIO—FROM THE BEGINNING RMM/Sony Discos	<b>Grupo Bryndis</b> HISTORIA MUSICAL ROMANTICA Disa
<b>Marco Antonio Solis</b> MAS DE MI ALMA Fonovisa	<b>Gilberto Santa Rosa</b> INTENSO Sony Discos	<b>Los Temerarios</b> BALADAS RANCHERAS Fonovisa
<b>Laura Pausini</b> LO MEJOR DE LAURA PAUSINI—VOLVERE JUNTO A TI WEA Latina	<b>Frankie Negron</b> POR TU PLACER WEA Latina	<b>Jessie Morales</b> EL ORIGINAL DE LA SIERRA 16 SUPER EXITOS Universal
<b>La Ley</b> MTV UNPLUGGED WEA Rock/WEA Latina	<b>Various Artists</b> BACHATAHITS 2001 J&N/Sony Discos	<b>Vicente Fernandez</b> HISTORIA DE UN IDOLO VOL. 1 Sony Discos
<b>Alejandro Guzman</b> SOY RCA/BMG Latin	<b>Juan Luis Guerra</b> COLECCION ROMANTICA Karen/Universal Latino	<b>Los Tigres Del Norte</b> UNIENDO FRONTERAS Fonovisa
<b>Shakira</b> MTV UNPLUGGED Sony Discos	<b>Tito Paez</b> AUTENTICAMENTE EN VIVO M.P./Sony Discos	<b>Lupillo Rivera</b> DESPRECIADO Sony Discos
<b>Jaci Velasquez</b> MI CORAZON Sony Discos	<b>El General</b> EL GENERAL IS BACK Mock & Roll/Lideres	<b>Alicia Villarreal</b> SOY LO PROHIBIDO Universal Latino
<b>Dremmi</b> EMBRACE THE CHAOS Interscope	<b>Melina Leon</b> CORAZON DE MUJER Sony Discos	<b>Thalia</b> THALIA CON BANDA-GRANDES EXITOS EMI Latin
<b>Jose Jose</b> TENAMPA Ariola/BMG Latin	<b>Heavy D</b> YO SI ME ENAMORE Sony Discos	<b>El Chichicuilote</b> MOVIENDO LAS PLUMAS Lideres
<b>Juan Gabriel</b> POR LOS SIGLOS Ariola/BMG Latin	<b>Various Artists</b> LATIN ESSENTIAL ALBUM Manteca	<b>Los Acosta</b> ENFERMOS DE AMOR Fonovisa
<b>Ana Gabriel</b> HUELLO A SOLEDAD Sony Discos	<b>Victor Manuelle</b> INSTANTO Y DESEO Sony Discos	<b>Palomo</b> FUERZA MUSICAL Disa
<b>Cristian</b> AZUL Ariola/BMG Latin	<b>Various Artists</b> MERENHITS 2001 J&N/Sony Discos	<b>Los Razos</b> CON EL POLVO HASTA LA MUERTE Ariola/BMG Latin
<b>Marco Antonio Solis</b> EN CONCIERTO VOL. 2 Fonovisa	<b>Celia Cruz</b> CELIA CRUZ & FRIENDS A NIGHT OF SALSA RMM	<b>Michael Salgado</b> SANGRE DEL REY Sony Discos
<b>Los Tri-O</b> SIEMPRE EN MI MENTE Prisma/Ariola/BMG Latin	<b>Grupo Niche &amp; Joe Arroyo</b> LOS GIGANTES DE LA SALSA Lideres	<b>Pepe Aguilar</b> LO MEJOR DE NOSOTROS Musart/Balboa
<b>Ricardo Arjona</b> GALERIA CARIBE Sony Discos	<b>Various Artists</b> SALSAHITS 2001 J&N/Sony Discos	<b>Jose Alfredo Jimenez</b> LAS 100 CLASICAS VOL. 1 Ariola/BMG Latin
<b>Alexandre Pires</b> ALEXANDRE PIRES Ariola/BMG Latin	<b>Son By Four</b> SON BY FOUR Sony Discos	<b>Los Angeles De Charly</b> TE VOY A ENAMORAR Fonovisa
<b>Manu Chao</b> PROXIMA ESTACION ESPERANZA Radio Bemis/Virgin	<b>Cachorro Lopez</b> CACHITO Nonesuch AG	<b>Conjunto Primavera</b> EL RECADITO VOL. 2 Fonovisa

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numbers following Platinum or Diamond symbol indicate album's multi-platinum level. For boxed sets, and double albums with a running time of 130 minutes or more, the RIAA multiple platinum levels by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro) Certification of 200,000 units (Plata) Certification of 400,000 units (Multi-Plata) \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/EMI Communications, and SoundScan, Inc.



BY KARL ROSS

MIAMI—While many Latin acts are still struggling to cross over into the U.S. mainstream, New York City-based merengue-rappers Fulanito are already firmly entrenched at the industry's musical crossroads, as their upcoming Cutting Records release shows.

With a street date of Nov. 20, *Americanizao* (Americanized) is the crew's third CD of all-original fare since it first ignited the Latin club scene with 1998's *El Hombre Mas Famoso de la Tierra* (The Most Famous Man on Earth). Once again, Fulanito displays its signature *perico ripia'o* style—a fusion of New York house, hip-hop, and old country, accordion-driven merengue. Three of the 11 tracks adhere to this formula, but *Americanizao* also offers up some new flavors, both foreign and domestic.

"We're trying the reggaeton sound from Puerto Rico that's hitting in New York," says Fulanito founder Rafael "Dos" Vargas. "There's a big movement with it right now. It's more like a hip-hop record with a reggae feel."

Vargas, who scored the 1990s dance hit "Wiggle It" with 2 in a

## Fulanito Turns American On Cutting Records



Room, remains the group's undisputed frontman. But *Americanizao*, he says, is more of a collaborative effort with bandmates Elvin Ovalles, Marino Peredes, and Jose Fuentes, aka "Pickles."

And the diversity shows, especially on such tracks as the radio-

worthy "Otra Vez" (One More Time), a reggaeton-tinged romantic jam written by Ovalles. Leadoff single "Callate" (Shut Up), a sassy dance track, is already making chart noise, spending its seventh week on the *Billboard* Tropical/Salsa Airplay chart.

Cutting Records executive Ernie Nieves says the label is optimistic that, with a big holiday season, *Americanizao* has a chance of rivaling the success of Fulanito's debut album, which netted worldwide sales in excess of 500,000 units. The group's second album, *El Padrino*, sold about half as many units but earned a trophy at last year's *Billboard* Latin Music Awards.

Fulanito members say that maintaining popularity among their diverse fan base is a never-ending balancing act. The act dropped the live band it featured in its second CD because its emphasis on *perico ripia'o*—embraced by immigrants—was too earthy for second-generation U.S. audiences. Vargas says, "It seemed like it was turning off our younger audiences, the element that wants something more hip-hop."

At ease speaking either English or Spanish, three of the band's four members were born in the Dominican Republic and raised in New York City's Washington Heights neighborhood. The fourth, Fuentes, is Cuban-American but, like the others, was raised in "Los Altos de Manhattan."

### STRETCHING THE ENVELOPE

Peredes, the band's baby-faced member, says one can only stretch the musical envelope so much. "We're getting our lyrics across, but it's still underground enough so the clubheads will feel it," Peredes says. "You want it in the clubs, at the house parties, people playing it in their jeeps. It's hard to please everybody and keep your credibility."

Having conquered Latin America and after making inroads in Europe and the Far East with summer performances in France, Italy, and Japan, Fulanito recognizes its toughest challenge remains on the homefront. The band's attempt at a crossover so far seems to have found acceptance among urban audiences, and earlier this year, the group's hip-hop credentials were put to the test when it opened for U.S. rapper Jay-Z at the Palladium nightclub in New Rochelle, N.Y.

"They threw us to the wolves—I was waiting for a heckler," Vargas recalls. His fears, it turned out, were unfounded. "They respect the sound. Even if it's merengue or dance music, we have the presentation. Even if they don't understand the language, they respect the flow."

## Jazz Notes™



by Steve Graybow

**THE ART OF COMPOSITION:** Two new releases by saxophonist/composer Henry Threadgill, *Up Popped the Two Lips* and *Everybody's Mouth's a Book* (both Nov. 13) simultaneously mark the launch of the Pi Recordings label, as well as the recorded debut of what Threadgill describes as "a whole new concept of composition and improvisation" that he has been developing for the past five years.



*Everybody's Mouth's a Book* features Threadgill's *Make a Move* ensemble—vibraphonist Bryan Carrott, guitarist Brandon Ross, bassist Stomu Takeishi, and drummer Dafnis Prieto—in what the composer says is a radical departure from standard jazz improvisation. "In traditional improvisation, you manipulate pre-existing chord changes or harmony in order to make a statement," Threadgill explains. "With *Make a Move*, I have reversed that entire process. The musicians play against a series of intervals, like a code, that goes from one place to the next. The harmony that is created fits what the musicians are playing, but in fact the harmony is an illusion that does not really exist."

Threadgill's history with *Make a Move*—the ensemble has worked with the composer for more than five years—made it the ideal candidate for recording the eight pieces that Threadgill believes represent his most challenging works to date. By contrast, the *Zooid* ensemble that performs on *Up Popped the Two Lips*—acoustic guitarist Liberty Ellman, oud player Tarik Benbrahim, tuba player Jose Davila, cellist Dana Leong, and drummer Prieto—was grouped together by Threadgill just over a year ago. For that reason, the recording comprises material that predates that on *Everybody's Mouth's a Book*, and as such, it represents the transition period since Threadgill's last recording, 1996's *Where's Your Cup* (Columbia), to his new method of composing.

If it seems that Threadgill's new material would be jarring, dissonant, or hard on the ears, nothing could be further from the truth. The music is, not surprisingly, bereft of many of the things immediately taken for granted

in standard composition, such as identifiable themes and recurring motifs. It is not, however, without melodic fluidity. Much of the music floats upon deliberate tempos, with the musicians pushing, probing, and exploring each other's angular lines, moving the compositions into uncharted and unexpected territory. In fact, the overall effect is so deliberate and often lulling that the listener might not realize just how "out there" the music is, which is just fine with its composer.

"Most people who have listened to this music don't realize that they are listening to something radically different, because the difference in approach does not sound radical," Threadgill admits. "Usually, people assume that radical change will sound radical, that it will be obvious and in your face. My new approach passes very naturally before you, and it makes the listener assume that nothing radical has taken place, when in fact they are listening to something unlike anything they have ever heard before."

Unlike the majority of musicians, who compose with the intent of recording their music and selling it to the public, Threadgill thinks that recording is secondary to the act of writing music and performing it in a live setting. He has a back catalogue of "probably four or five albums" worth of material composed over the past few years.

Seth Rosner, founder of Pi Recordings, says that the immediate goal of his fledgling label was to document the composer at this crucial stage in his artistic development. "Henry is constantly composing new material," Rosner says, "but he only performs a handful of dates in the United States each year, and repeating compositions in the live setting does not appear to be in his game plan. I felt it was absurd that many of these beautiful compositions would not be heard ever again, and the way to properly archive them was to record them. In years to come, unless this music can be heard and analyzed, it can never be properly and fully understood."

Rosner expects to release a maximum of four recordings on Pi next year; the label is distributed by both North Country and N.A.I.L. Its Web site is [pirecordings.com](http://pirecordings.com). Rosner says that Pi will focus on jazz artists who are first and foremost composers. "The musicians whose legacies survive are the ones who are composers," he says. "Not necessarily those who write songs, but those who, like Henry, create their own musical worlds."

Billboard

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# Arturo Sandoval

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# Arturo Sandoval

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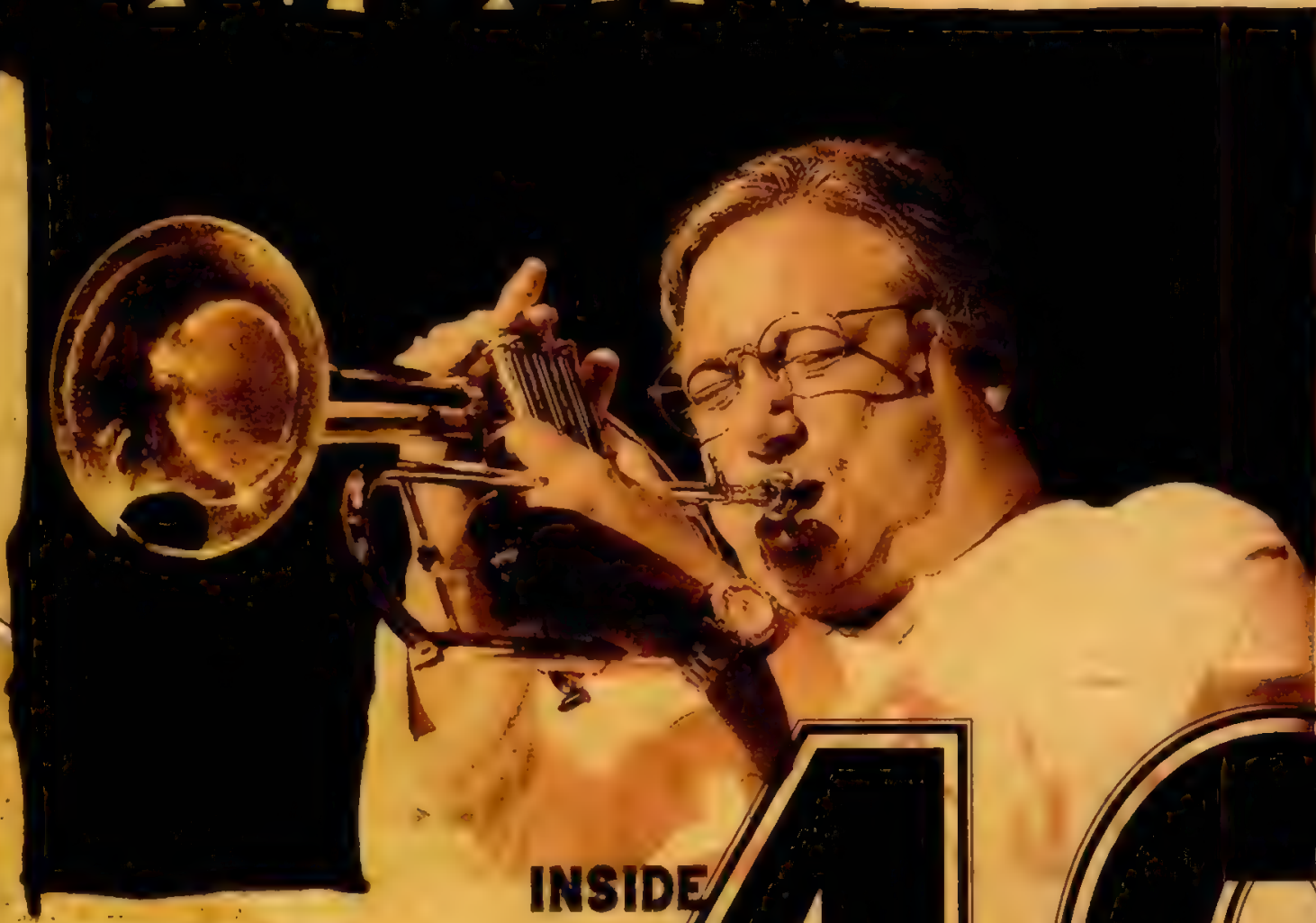


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INSIDE



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# 40





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# 40

Arturo Sandoval

## Man With A Horn On A Flight To Freedom

Whether bucking an oppressive regime or confining labels, Arturo Sandoval's journey has always been toward an open expression of the music he feels and loves. **BY LEILA COBO**

A little more than a year ago, trumpeter Arturo Sandoval sat on a film set and watched the making of the story of his life. Sandoval looked happy and at ease, chomping on a cigar and offering advice on musical aspects, even as he observed what was an unusual occurrence. It wasn't just that it was *his* life being played up there by actor Andy García. *For Love or Country: The Arturo Sandoval Story*, which aired last year on HBO, was also rare because it told the story of a living Latin jazz musician in his prime. In doing so, it happened to strike a universal chord. It was also, as Sandoval likes to say, the story of countless others—be they artists or ordinary folks—who'd been forced to flee repressive regimes like he did in 1990.

Indeed, as exiles go, Sandoval is hardly alone. There's been a steady stream of well-regarded artists who've traded Cuba for the U.S. in the past dozen years, their defections causing momentary stirs and flurries. But Sandoval has remained singularly active and versatile, establishing himself as a mainstay of the U.S. jazz scene in little more than a decade, recording an average of one solo album per year, creating endowments at three universities and virtually building an entire music department—

**Sandoval's credit appears on countless pop albums—from Gloria Estefan to Dave Grusin—and he's been featured on numerous classical albums, as well. A composer and arranger, he's worked on all kinds of music, from ballets to musicals to—of course—film and television.**

at Florida International University—from scratch. Far from simply making a living, or even a cultural dent in his adopted country, Sandoval's name has become synonymous with jazz trumpet.

His credit appears on countless pop albums—from Gloria Estefan to Dave Grusin—and he's been featured on numerous classical albums, as well. A composer and arranger, he's worked on all kinds of music, from ballets to musicals to—of course—film and television. Indeed, his score to *For Love or Country*, in which he plays with his orchestra, won him an Emmy this fall for Best Musical Score.

In addition, Sandoval, at 52, has already taken home

four Grammy awards, including two for Best Latin Jazz Performance, for 1998's *Hot House* and 1994's *Danzón*; he's written music books and a trumpet concerto; he's a frequent soloist with symphony orchestras worldwide; and, most recently, he recorded his first piano album—playing in piano-trio format and featuring his own compositions—which will be released through Crescent Moon/Sony records, the label with which he's signed a deal for seven albums.

It's a far cry from the small town of Artemisa, Cuba, where Sandoval was born and where he stumbled upon a passion for music when he was 9 or 10 and joined the town band, learning to play trumpet. Sandoval eventually joined a traditional *septeto*, or septet, that played Cuban *son*.

"They were called Los Granjeros [The Farmers], and they were all 60 years and older, except me," remembers Sandoval, who was only 13 at the time, a skinny kid who was laughed at by the locals because he looked so out of place with a group of veterans.

Indeed, Sandoval could have ended up living a life of Cuban *son* were it not for an ad in the paper, calling prospective musicians to audition for scholarships to the newly founded Escuela Nacional de Arte in Havana. Unbeknownst to his parents, Sandoval filled out an application, got on a bus to Havana to take an exam and, weeks later, got a telegram notifying him he was accepted. "I showed the telegram to my folks, and they could



With actor Andy Garcia



Arturo at 3 and with his family in the '60s



With mentor Dizzy Gillespie

only say, 'What??' I left them cold. And I explained that was my decision, and that's what I wanted to do. So they supported me as much as they could."

### VOICES OF AMERICA

Sandoval, who had never taken a formal music lesson in his life, went to Havana—on the strength of his aptitude alone—and began his schooling in classical trumpet. Along the way, he discovered jazz through a Dizzy Gillespie album and became an avid fan of the music, which he listened to daily via a U.S. radio show called *The Jazz Hour*, which aired on The Voice of the Americas network.

But again fate intervened in an extraordinary manner, when Sandoval befriended Luis

Escalante, the first trumpet of the prestigious Orquesta Cubana de Música Moderna, which played a vast array of repertoire—including jazz—and whose members included pianist Chucho Valdés and saxophonist Paquito D'Rivera. A veteran player, Escalante announced his intention of leaving that orchestra to join the symphony. His replacement, he said, would be Sandoval. "I couldn't believe it," says Sandoval. "Being in that orchestra was like going to heaven. But I was 16. I had no experience playing with a group."

Initially, reception to Sandoval's inclusion was cold, and, after much prodding, director Armando Romeu grudgingly gave Sandoval the sixth—and last—trumpet seat in the group. "I practiced. All day, trying to learn what these people already knew," remembers Sandoval. "After a month, I was moved up a chair. After a

year, I went to the fourth chair. Then to the second. And finally to the first. The same people who didn't want me in the orchestra were the ones who wanted me to have that seat." In the company of some of Cuba's greatest musicians, Sandoval flourished. It was during that time that Sandoval honed his prodigious technique: the impossibly high, sustained notes, the impossibly fast and even runs, the musicality that imparted significance to the most banal music—including what the orchestra was obligated to play for political functions. The honeymoon ended on June 24, 1971, when Sandoval, at 20, was called for mandatory military service. "It broke my heart, really," he says, recalling three crucial years when he was barely able to touch a trumpet. "They were the worst three years of my life."

### GLOBE-TROTTING AND GRAMMYS

Sandoval returned to the orchestra in 1974, but the momentum was lost. That same year, he joined Valdés, D'Rivera and others to create Irakere, a group that fused a variety of rhythms with experimental daring and technical

*Continued on page 58*



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Arturo Sandoval

## Arturo Sandoval

## The Billboard Interview

BY LEILA COBO

**O**n a Thursday morning, between a trip to Santo Domingo—to play a jazz concert with his big band—and a trip to Los Angeles—where he finished shooting several episodes of *The Bold and the Beautiful*—trumpeter Arturo Sandoval is spending his time doing something he rarely does: not think about music.

Instead, the 52-year-old Sandoval is waiting for his father, a former mechanic, to come help him restore the vintage 1966 white Cadillac convertible that's parked in front of Sandoval's unassuming home in Miami Lakes. It's the same house Sandoval, his wife Marianela and their 14-year-old son Arturo moved into more than 10 years ago, barely eight months after defecting from Cuba to the U.S.

Once inside, however, there's no denying the music. Barely past the front door sits a 9-foot Beusendrofer grand, the instrument Sandoval plays for a couple of hours every single morning. To the right is Sandoval's home studio; next to the console sit four Grammys and the Emmy award he picked up in September for the score to *For Love or Country: The Arturo Sandoval Story*, the HBO bio-pic based on his life. It's a film that ends with Sandoval's defection in 1990, a year in which arguably his life started anew. In the *Billboard* interview, Sandoval fills in the blanks.

**For Love or Country has been critically acclaimed, and, for many, it offers the most comprehensive view of Arturo Sandoval. Do you feel this film is your legacy?**

I would say no. I've been playing music 40 years, but I sometimes think I've only been playing the 10 years since I've been here. Everything else was a preamble for a later development. My stage in Cuba was very limited in many things. Here, I've had opportunities I never dreamt of.

**Ever since you arrived here, you've been immersed in U.S. society and an American way of life. One of the first things you did was expand the music department at Florida International University (FIU), where you teach.**

It's going to be 11 years. They had a very small music



department, with very few resources. I taught in this room [he points toward his studio], because there weren't enough classrooms. We used to have a small combo and three or four teachers and a dozen students. Now, there's a symphony orchestra and two big bands. And, about four years ago, it became a [bona fide] school of music.

**Why did you choose FIU?**

Because they came to me. I had just arrived. And I truly value that. Likewise, my favorite orchestra, until the day I die, will be the London Symphony. When I was living in Cuba, I was not known. I was a nobody. And that was the first big orchestra—the first orchestra, peri-

od—that said, "We want you to play with us." I played twice with them, way before I came to the U.S.

**Going back to your very beginnings, as a child, why did you choose to play the trumpet of all things?**

It's a very peculiar instrument. It's one of the few instruments that truly allows a human being to fully express everything the way you want to say it. For example, if you get on a horse in the middle of an infantry and play the violin, well, even the horse won't hear it. But the trumpet has always been used in battle. It's the instrument that's played when people die. It's an instrument that can transmit joy. It's mentioned in the Bible. In a symphony orchestra, there's dozens of cellos and violins and maybe two trumpets. But when that trumpet speaks, people listen. Even if we're saying nothing of consequence.

**Do you remember when you first heard the trumpet?**

I was 9 or 10. And, in my town, they created a little band to teach the kids how to play instruments so we could perform at the town's political functions. They taught you solfège, theory and an anthem. And that's where I came in. They gave me several things to try out, and I chose the trumpet.

**And would your mother say, "Please kid, stop making so much noise"?**

Not only my mother. My entire family. They thought I was nuts. "You want to be a musician? What's that?" No one in my family had anything to do with music. My dad was a mechanic, and he wanted me to do the same.

**I understand your teachers weren't particularly effusive either.**

No! Anyway, they weren't "teachers." He was a little old man who played the clarinet, and he more or less helped us, *grosso modo*. But he couldn't play the trumpet. So my lessons were zero point zero zero.

**What trumpet did you play?**

Ah, that was something else. When I went to the teacher—his name was Dellín Fleitas, he was a good man—and said I wanted the trumpet, he said, "I'm sorry, but we're out of trumpets." And I said, "If I get a trumpet, can I play?" And he said yes. And my aunt, poor thing, she worked in a sewing shop, she gathered a few pesos and bought me a used, tattered trumpet. And that's

*Continued on page 52*



# CONGRATULATIONS ARTURO ON 40 YEARS OF JAZZ ARTISTRY

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Continued from page 50

what I started playing on.

**You later got a scholarship to study at Havana's Escuela Nacional de Arte, which had just opened. When you were there, did you have any notion of your own talent?**

I really can't reply to that. People see you differently from how you see yourself. Plus, I have to confess, at the beginning, many people doubted that I had any talent or aptitude.

**Why do you think that was?**

I think it has to do with lack of knowledge. And also, you can't underestimate the degree of effort and discipline. And desire. A person's desire to do something is incalculable. **Well, of course, you have the discipline. But beyond that, great artists also have a spark.**

God has to send you something. In my case, I think it's been a combination of several things. First, poverty. We were a very, very poor family. Our house had a dirt floor. My father was a mechanic, and then, in 1959, they took his shop away, and then he was on a state salary, and we really ate dirt. The first 10 years of my life were beautiful, because my parents tried to give us everything. But then, it was absolute misery. Until—and I'm convinced of this—God sent me music. He said, "Look, I'll give you this. If you develop it, if you become disciplined, this will save your life and your family's life." I've believed this since I'm 13 years old. And this created the notion that music would indeed save my life and help my family.

**So, why did you opt for jazz and classical, which are so much more demanding than pop?**

The thing is, the trumpet, like a Cuban writer used to say, no matter what you play, will always distill a certain jazz flavor. The instrument is tied to the history of jazz, and the greatest jazz masters have been trumpeters.

## 40

Arturo Sandoval



Arturo (back row, fourth from left), age 12, in his first orchestra gig



Arturo (back row, sixth from right) with, among others, Dizzy Gillespie (back row, fifth from right)

**Your introduction to jazz was an album featuring Dizzy Gillespie and Charlie Parker. What was it?**

A friend of mine invited me to listen to this jazz album. It had a green cover with a close-up photo of Dizzy. You could see his eye and that huge bubble [Sandoval gestures toward his cheek]. I was 15 or 16, and he said, "This is something called jazz." And I froze when I heard that. All I had heard until then was traditional Cuban music: *son*. I had played in my town with a traditional septet. And I thought, this is fierce music! How different from what I thought music was. And that's what sparked my interest.

**You've played all kinds of music, and your recordings span all genres. But do you find that because you're considered predominantly a jazz and classical player, people assume your music can't be pop?**

I've never felt that a label has truly gotten behind the promotion of one of my albums. And, you know, my philosophy has always been that I love music. Period. And I think there's only one kind of music: good music. I don't want to be remembered as a jazz trumpeter. I'd like to be remembered as a man who loved music. Because I like to play piano, I like to compose. I like to do all those things as much as I like to play the trumpet.

**Your idol and mentor was Dizzy Gillespie, but, frankly, I sometimes think you have more in common with Louis Armstrong, who took the trumpet and jazz to a broader audience.**

He was very charismatic. And I believe the instrument has the capacity to sing. It can take a very simple thing and transform it into something beautiful. It has that possibility.

**Do you feel radio has given it a chance, in your case?**

No! I tell you, I've had so many albums that have had the potential to have been played frequently. For example, *Latin Train* had great things with Celia Cruz, Oscar D'León, Luis Enrique, really authentic Cuban music. And that was never played on the radio.

**How about the film. Do you feel that has raised your profile?**

I feel that a group of people who didn't know who Arturo Sandoval was, or who didn't have access to my music—the film has been a vehicle for [them to learn about me]. But that's it. Instrumental music, unfortunately, is at a disadvantage, as opposed to music with lyrics.

**I've heard you sing lately. Are you seriously considering going in that direction?**

No. Not at all.

**You scat, though. And you're good at it.**

I learned that with Dizzy. I started to do it here in the

*Continued on page 54*

Arturo,

te admiro y te felicito por tus grandes logros, para mi eres uno de los grandes trompetistas del mundo.

tu amiga,

Celia Cruz





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## THE BILLBOARD INTERVIEW

Continued from page 52

U.S. In Cuba, I tried to do it several times, and audiences never accepted it. They made fun of it. It was something cultural. My constant battle has been living in a medium that hasn't been the best for what I've done.

**Let's talk about some of your recordings, beginning with your latest—your first as a pianist, playing in trio format. I know you love the piano and you've been passionate about it for years. What prompted you to record a piano album?**

Ah, Marianela [my wife] influenced me greatly. I owe



Arturo Sandoval

her so many things. She's been not only an inspiration but a guide. For example, I wrote a trumpet concerto because she made me do it. I was rehearsing at FIU and was teaching my students from a music book I wrote. And one of the lessons was how to play what could be a second movement of a classical concerto. I included trills, apoyaturas. And that day, a student of mine was playing the exercises, and I thought, "This can be harmonized." And I went home and played it at the piano, and it worked. Then I went to the studio and added the orchestral parts. And Marianela was in the kitchen and asked, "What was that?" And I explained it. And she said, "Perfect, now you have the second movement. Well, write the first and the third." Same thing

happened with the piano. People were always asking after my concerts [where Sandoval often plays the piano] where they could buy a piano album. And she said, "They're right. You must record at the piano." And she made me do it one week I spent home.

**It's mostly your own material, though you do include "Windmills of Your Mind," a Michel Legrand song.**

He's a great composer. I've recorded two albums with him. We met many years ago in Paris, where I went every year when I was still in Cuba. And we played together in several festivals.

**Tell me about *I Remember Clifford*. It's an album you're very proud of, and one you recorded upon your arrival.**

It's a very well-made and well-recorded album. It's a very serious work of jazz and interpretation, especially because of all the Clifford Brown solos harmonized for four trumpets [Sandoval played all four parts]. It was nominated for a Grammy, and it was a real shame it didn't win. **Do you find there's a certain resistance to the notion that someone Latin can play good straight-ahead jazz?**

Stereotypes exist in everything. Some people think if you're from Nashville you'll be great at country. And if you're an African American from New Orleans, you're going to be a hell of a jazz player. It doesn't work that way. And I see it as a form of discrimination. If they see you as Latin, they say, "Go ahead and play your salsa thing."

**Do you also see the reverse happening, where people assume only Latins can play Latin music?**

Yes. And I know many people who aren't Latin and who are wonderful interpreters of Latin music, have learned it well and are interested in it. I've never liked the phrase "Latin jazz." The people who invented [that music] were Mario Bauzá, Dizzy Gillespie and Chano Pozo. They called that music Afro-Cuban jazz. It was bebop with a Cuban rhythm. And that's what that music has been since 1946.

Continued on page 60

Arturo Sandoval (of course the world's greatest trumpet player) and I met on stage at Carnegie Hall...what a great beginning for a wonderful relationship. We have been mutual admirers and friends ever since. Our concert with both of our bands and the Boston Metropolitan Orchestra felt like magic. It is always a pleasure to hear Arturo and even more fun to watch him play and eat together.

Congratulations on 40 years in music and I wish you another 40!

Om,  
Maynard

To our good friend Arturo Sandoval,

Thank you for your dedication, encouragement, leadership and especially your friendship as together we reach out to bring the joy of music and learning to young people through the GRAMMY Foundation®.

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**40**

Arturo Sandoval

## Huge Away From Home

**Big numbers are the norm when Sandoval tours Europe, Latin America and Japan. BY JIM BESSMAN**

**NEW YORK**—Arturo Sandoval has long had a solid international following, with Latin America being one of the Florida resident's "obvious" global marketplace strongholds, according to Jorge E. Pinos, senior VP at the William Morris Agency, the booking agency that represents the Cuban trumpet legend.

Pinos specifically cites Mexico, Venezuela and Argentina among the Latin countries where Sandoval does well. "We're talking about the possibilities of having him perform in Chile for the Vina del Mar festival and at jazz festivals that they do all over Latin America," says Pinos, adding, "Brazil is also obviously a good target."

But Europe, continues Pinos, is also a substantial market for Sandoval. "In Europe, you have England and Germany, and all the jazz festivals in Europe are dates that Arturo has played," he says. "But his main following in Europe is in the U.K., Germany and Holland, and he's played in Italy and France and all over the south of Europe."



With Stevie Winwood and Tito Puente on the Latin Crossings tour

Sandoval's performance dates in Europe as the year closes include concerts in Greece this month in Volos and Athens with the Symphony Orchestra. European objectives for Sandoval next year, notes Pinos, include "all the major jazz festivals" and an extensive summer concert tour. But Sandoval is "also meaningful in Japan," he says, having played there in August for a week. "He performs a lot there, and we see possibilities for all over Southeast Asia when we go back to Japan next year."

### ANNIVERSARY CONCERT

Pinos notes that preparations are well under way for a major 40th-anniversary Sandoval concert with special guests to take place in the U.S. next year on the West Coast, along with numerous domestic small-theater dates. International plans, then, must work around them.

"We have time periods for international marketing, for which we plan and set up targets," he explains. "Arturo's management says, 'We'll work in the States on such-and-such,' so we'll take a chunk of a time period and concentrate on the international side. For instance, in June, July and August, there are a lot of festivals in Europe, so we'll take that time period when he's not busy in the U.S. and concentrate in Europe, working out the schedule strategically with management."

Pinos also coordinates the many product endorsements and commercial jingles with which Sandoval is involved domestically. These include Le Blanc's Sandoval signature trumpets and mouthpieces; Beusendrofer pianos; and Hal Leonard, which markets

*Continued on page 61*



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*Dizzy Gillespie*

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 Grammy-nominated album for Best Jazz  
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*All my love, respect, and admiration.*

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# 40

Arturo Sandoval

### FLIGHT TO FREEDOM

*Continued from page 48*

virtuosity. They became the darlings of the world circuit, playing in virtually every corner of the globe and racking up Grammy nominations.

It was during that time, on May 18, 1977, to be exact, that Sandoval met his idol, Dizzy Gillespie, when the legendary trumpet player came to Cuba. In what's become almost a fable, Sandoval met Gillespie and offered to take him around Havana, never telling him he was a musician himself. That evening, Gillespie heard him play. The relationship endured for years, and Gillespie would become Sandoval's mentor and friend, even as Sandoval's musical world in Cuba began to crumble around him.

The first high-profile player to defect was D'Rivera. Sandoval, whose entire family was in Cuba, remained, and, in 1986, he left Irakere to found his own group. But doing what he loved was increasingly difficult, due to continued and growing interference from the government.

"The minister of culture made my life impossible," says Sandoval. "He said leaving Irakere went against the



**Classical blast: blowing with the Symphony**

country's cultural policy. I remember him saying, 'I don't think you're crazy enough to go and create some little jazz quintet.' And when I did leave, he said, 'Just know that you won't get any kind of government support for anything.' And he kept his promise." Still, Sandoval made inroads in unexpected ways.

"When we went to Cuba, he was playing there, and my wife, Michel Legrand, and I went to see him every night," remembers Alan Bergman, who had first heard Sandoval as part of Gillespie's United Nations Orchestra. "But that night [in Cuba], he played everything. He played the piano, the drums and he sang. And I sang with him, and Michel played, and we had a wonderful time together. And then, when he defected, I played some records of his to Dave Grusin [Sandoval would later sign a deal with Grusin's GRP Records], who was composing the score to *Havana*, and he played trumpet for the score. We've been friends ever since."

### DRAMA OF DEFECTION

Sandoval's decision to defect in 1990, while on tour with Gillespie's United Nations Orchestra, was preceded by a deep sense of frustration and sustained lack of support from the communist regime. When Sandoval learned Cuba was privy to his defection plans—he was in Italy at the time—he went to Gillespie, who, in a historical move, called the White House for help from his hotel room. The American Embassy opened its doors to Sandoval, and he was able to come to the U.S. The drama of the defection would be an ironic contrast to Sandoval's day-to-day reality when he went to Miami with his wife and son.

"I landed in Hialeah, in a tiny apartment a friend of mine rented, because I didn't have credit and they

*Continued on page 62*



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*Forty*



*Years*

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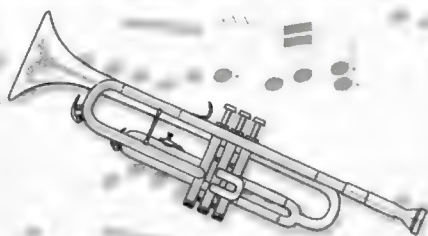
*Carlos Fuentes, father and son*

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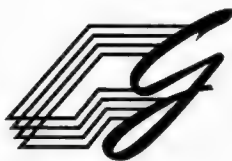
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continue for many more  
years to come.*

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**Avel A. Gonzalez**  
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**40**  
Arturo Sandoval

## THE BILLBOARD INTERVIEW

*Continued from page 34*

**Now you find all kinds of mixes in the music.**

Yes. Today, it's become a term you have to accept, and I've accepted it because the circuit has expanded. But there's also a bit of confusion. I go to many jazz festivals where orchestras are billed as Latin jazz simply because they're Latin. But there's no one in the orchestra who knows bebop or can improvise. They play salsa. And that doesn't educate people, and it doesn't help them learn the difference between styles. Many people claim to play Latin jazz, and they don't know who Bud Powell or Thelonious Monk was.

**When you were given the ASCAP Founders Award this summer, why did you choose to play the piano that evening and not the trumpet?**

I've played a lot of music, and I've written a lot of music. And I feel the ASCAP award was given to the composer and not the trumpet player. It's like the Grammys, which I greatly value. But this Emmy for composition has a very special place for me.

**I know you write everything at the piano. Was your training in piano equally rigorous as in trumpet?**

Not at all. Piano came much later. One day, I read a jazz history book where Miles Davis asked Dizzy Gillespie for advice and Dizzy said, "Let's go work at the piano." And Miles said, "I don't play the piano." And Dizzy said, "Go learn how to play a little, and then come back, and we'll be able to understand each other." I read that, and the next day I was obsessed with the piano. It's

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Dave Grusin and Larry Rosen

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on 40 years of an astonishing career.

Artistic Director  
**ROBERT SIMON**  
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## A.S. On Record: A Sandoval Discography

- |      |  |
|------|--|
| 1978 | TURI, Egrem  |
| 1983 | To a Finland Station (with Dizzy Gillespie), Pablo Records   |
| 1984 | Breaking the Sound Barrier, Chicago Caribbean Art  |
| 1985 | Arturo Sandoval and His Group with Dizzy Gillespie (at Live Latin Jazz Festival) Havana, Cuba, Egrem |
| 1985 | Arturo Sandoval and His Group, Egrem   |
| 1986 | Tumbaito, Mesidor  |
| 1986 | No Problem, Ronnie Scott's Jazz House  |
| 1987 | Arturo Sandoval Plays for the Pandas, Cocorol Records  |
| 1987 | Populares con Arturo Sandoval (Venezuela), Leon Records  |
| 1987 | Just Music, Ronnie Scott's Jazz House  |
| 1987 | Arturo Sandoval En Concierto Vol. 1, Egrem   |
| 1987 | Arturo Sandoval En Concierto Vol. 2, Egrem   |
| 1988 | Arturo Sandoval (Songs From Europe), Cocorol Records   |
| 1988 | Straight Ahead (Arturo Sandoval/Chucho Valdez), Ronnie Scott's Jazz House                            |
| 1988 | Arturo Sandoval & J. Prats (classical), Egrem  |
| 1989 | Arturo Sandoval (classical), Egrem   |
| 1991 | Flight to Freedom, GRP Records   |
| 1992 | I Remember Clifford, GRP Records   |
| 1993 | Dream Come True, GRP Records   |
| 1994 | Danzon, GRP Records  |
| 1994 | Arturo Sandoval—The Classical Album, GRP Records   |
| 1994 | Cubano, Sonydisc   |
| 1995 | Arturo Sandoval & the Latin Train, GRP Records   |
| 1996 | Swingin', GRP Records  |
| 1997 | Best of Arturo Sandoval, Milan Music   |
| 1998 | Hot House, N2K Encoded Music   |
| 1999 | Americana, N-Coded Music   |

## SOUNDTRACKS

- |      |  |
|------|--|
| 1990 | Arturo Sandoval: "El Señor Cornetin" (Cuban Documentary) |
| 1991 | Mambo Kings  |
| 1993 | GUANO (cartoon series in France)                         |
| 1994 | The Perez Family   |
| 1997 | Mr. Wrong  |
| 1998 | Eight Heads in a Duffie Bag                              |
| 1998 | Knockout   |
| 1999 | Row Your Boat  |
| 1999 | Random Hearts  |
| 2000 | For Love or Country: The Arturo Sandoval Story           |
| 2000 | Cool Women Series (AMC Romance Classics)                 |

Between 1973 and 1981, Sandoval recorded 13 albums with Grammy-winning group Irakere, of which he was a founding member.





Top: Jazz goes to college (with the FIU Jazz Band).  
Bottom: Arturo's family at son Arturo Jr.'s wedding, Miami, 1999

the best teacher for orchestration, composition and voicing. If you play any instrument, if you can play the piece at the piano, it will give you the resources to understand that piece and allow you to do anything you want with it.

#### Is this piano album a one-time deal?

No. Hopefully there will be more to come.

#### Going back to the movie of your life, for people who don't know Arturo Sandoval and turn on the TV and see that, what will they see?

I would say they would see that music takes second place. I didn't want my life story to become a musical. The most relevant thing is this isn't just my life story but the story of everyone who's had a similar experience. But it's a good part of my life. You know what my philosophy is? The first thing is family. Then comes music. But my loved ones take first, second and third place. They're the people that have been with me always. I met my wife when my only pair of shoes had holes in the soles. I had to put a piece of cardboard inside so my socks wouldn't get wet. I had one pair of mended pants. I met her at the bus stop, and a week later I asked her to marry me and she said yes. And that has more value than music or a movie. It's the absolute confidence in knowing that woman married me—not because I had a Mercedes Benz and a couple of bucks and fame. No. She married a little *guapero* from Artemisa, who'd just served in the military, who was a nobody and who was only known by his family. That's the man she fell in love with. ■

#### HUGE AWAY FROM HOME

(Continued from page 56)

the *Arturo Sandoval Technique Books* line of instructional tools for beginner, intermediate and advanced students, as well as many full charts from his big-band album, *Hot House*.

"Rather than go and do things just to do them, we take into consideration *why* you do them on the creative end," says Pinos. "You do things for a reason: to develop markets and open up new frontiers."

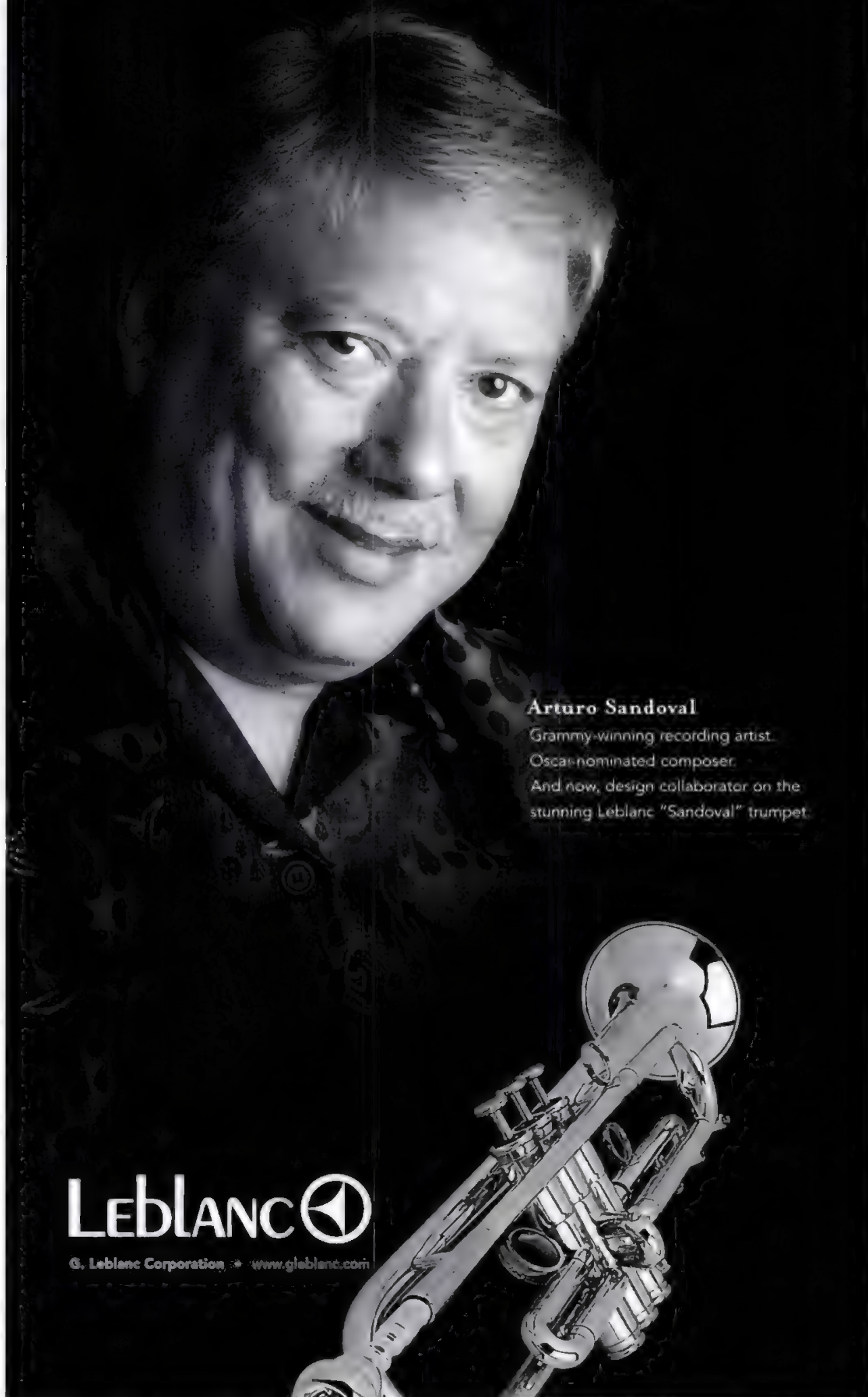
So Pinos continuously aims to put Sandoval "in appropriate concert packages and important festivals and in cities where it makes sense" throughout the world.

One aspect of Sandoval's musicianship, though, hasn't been fully explored, says Pinos, who also seeks to spread awareness of the lesser-known attribute worldwide.

"He's a tremendous performer, but part of him that not many people know is that he plays the piano—and he's a great, great piano player!," he says. "I saw him in Miami in concert with the symphony, and he invited me to his house, and we were having drinks and he said, 'Jorge, I want to play something for you,' and he sat at the piano and he was unbelievable! And it shocked me because I didn't know that part of him. He does a little bit of it in concert, but when he played it in his house, he just blew me away!"

Perhaps most important for Pinos, though, is that Sandoval "happens to be a very nice guy," he says. "He's loyal and professional, and I feel honored to have the opportunity to work with him." ■

"I couldn't put my name on a horn until we had it absolutely perfect — and we did it."



#### Arturo Sandoval

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#### FLIGHT TO FREEDOM

*Continued from page 58*

wouldn't rent to me," he recalls. "My wife, my son and I would sleep in the same bed. We ate on the floor because there was no table. And we stayed there seven months. Until a Dutch friend of mine, a businessman I had met in Cuba, came to visit me, and he was in shock. And he said, 'We're going to go out right now and buy a house. The one you like. And you pay me when you can.' And this is the house."

Sandoval began teaching at FIU. He began recording, under a contract with GRP Records. He played on innumerable sessions. He wrote a series of method books and established himself as a mainstay on the classical circuit, as well. More impressive, he went far beyond the confines of jazz, playing and recording material for a broader audience.

#### BALLET AND MOVIES

"He is an unending resource of ideas," says choreographer and actress Debbie Allen, who first worked with Sandoval on *Pepito's Story*, a children's ballet for which he wrote the music. "I can't begin to tell you how brilliant he is as a composer and an artist. I would explain what I needed, and he would go and write 10 things and say, 'Debbie, you don't like it? I'll go and write it again.' I just think Arturo Sandoval is the most brilliant, consummate artist in the music world today. And I don't say that lightly." But the coup de grâce came when actor Andy Garcia and music producer Jellybean Benitez decided to work together to produce a movie of Arturo Sandoval's life. They sold the idea to HBO, which aired *For Love or Country* in November of 2000, directed by Joseph Sargent (*My Antonia*, *A Lesson Before Dying*) and starring Andy Garcia as Sandoval, Mía Maestro as Marianela Sandoval, Charles S. Dutton (*Roc*, *A Time to Kill*) as Dizzy Gillespie and Gloria Estefan. Garcia, an amateur musician and fan of Sandoval's, practiced for months to become proficient enough at the trumpet to believably portray a man many consider the most accomplished instrumentalist of his time.

*For Love or Country* is a drama with two parallel stories—the romance between Sandoval and Marianela, who sympathizes with the Castro regime while he does not—and the story of Sandoval as a representative of artists worldwide who seek a place where they can practice their art in liberty. Everything takes place between 1967—when Sandoval became the youngest member of the Orquesta Cubana de Música Moderna—and 1990, when he defected to the U.S. To reflect the years of his life with a dozen songs, Sandoval and the film's producers chose the most representative pieces for each pivotal moment in his life. They included Dizzy Gillespie's "A Night in Tunisia," representative of Sandoval's association with his mentor; "Marianela," a ballad he wrote for his wife toward the end of his tenure with Irakere; "Blues for Dizz," which Sandoval wrote for Gillespie; and "Take the A Train," the Duke Ellington standard Irakere performed regularly during its trips abroad.

Sandoval has long transcended Irakere. This summer, when he picked up the ASCAP Founders Award for his musical accomplishments, he was recognized not only as a virtuoso trumpet player but as a versatile composer and arranger. That evening, instead of playing the trumpet, he played jazz at the piano, accompanied by bass and drums.

"There's only one kind of music: good music," says Sandoval. "And I don't want to be remembered as a jazz trumpeter. I would like to be remembered as someone who loved music. Because I like to play the piano, I love to write. I love those things as much as playing the trumpet. I want people to say, 'This was a man who lived, breathed and enjoyed every minute he had contact with music.'" ■



# INTERNATIONAL

## Canadian Dollar Slump Impacts Local Music Scene

BY LARRY LeBLANC

TORONTO—The plummeting exchange value of the Canadian dollar spells misery for a huge swath of the country's music industry.

The drop in the currency's value is hitting promoters, independent distributors, and labels or artists either recording or producing videos outside of Canada.

House of Blues' managing director/executive VP Don Simpson recalls reading a newspaper headline Nov. 1 announcing the decline of the Canadian dollar the day before to a record low of trading at 62.94 cents (U.S.). "When I got to my office, the first thing I did was take that page and fax it to U.S. booking agents," the Toronto-based concert promoter says. "Now when they call and say, 'We need what we're getting in Buffalo [N.Y.],' I can say, 'Here's why you're not getting it.'"

Steve Herman, president of promoter Clear Channel in Toronto, groans, "I recently had a five-date tour, where the differential on the dollar from the time we booked the shows to the time they played rose \$90,000 Canadian [\$56,650]."

The Canadian dollar has lost almost 6% in value against the U.S. dollar since the beginning of this year. "It's the worst scenario in the 25 years I've been doing business," complains Dominique Zgarka, president of Koch International Canada. "Our distributed labels will now request we either increase prices or cut down on marketing expenditures."

When the Canadian dollar began falling three years ago, international acts began looking for the same guarantees in Canadian cities they were getting in U.S. cities. Although they collect gate receipts in Canadian money, local promoters still pay out in U.S. funds.

The current dollar drop seems cer-

tain to curtail international artists touring here. "Americans don't understand the difference in our dollar because we are next door to them," Simpson says. "When they work in the U.K., Germany, or France, they take into account the conversion rate. If [U.S. booking agents] keep high guarantees, resulting in high ticket prices, we will see a cannibalization [of ticket sales]. Consumers will say, 'Do I go to Elton John



ZGARKA

or Aerosmith? I can't afford both."

Without competitive guarantees, though, many international acts may pass on working extensively in Canada. Simpson notes, "Acts are still coming to Toronto because they know the [national] video, press, and radio outlets are here. However, Ottawa, Montreal, Edmonton, Calgary, and Vancouver aren't getting as many shows. Acts can't make as much money there as they can in the U.S."

But Herman suggests the current dollar crisis bodes well for domestic artists working in Canada: "The public still wants to see live entertainment, and domestic artists will benefit."

Canadian bands touring in the U.S., Simpson notes, can also benefit. "Bands can make more in U.S. dollars there," he says. "Then they get the pickup of the exchange."

The waning dollar has meant signif-

icant adjustments for Canadian-based audio and video distributors in the past three years. These include adjusting terms with distributed labels, higher pricing of U.S.-imported albums, and more selective buying. With the latest dollar drop, independent distributors predict that wholesale price increases on imports will jump from the current \$13-\$15 Canadian [\$8-\$9.45] range to \$14-\$15.50 Canadian [\$8.80-\$9.75].

"For us to buy imports now is crazy, unless it's a special order," says Stewart Duncan, director of music and DVD-Video at the Indigo Books and Music chain, with 89 stores nationally.

Three years ago, the diving dollar caused Koch International (Canada) to rework terms with distributed labels. Zgarka notes, "We made them based on Canadian dollars."

Jim West, president of Distribution Fusion III in Montreal, adds, "We're going to order from U.S.-based labels specifically what our retail clients order and not keep a huge inventory."

For Canadian-based distributors operating largely in the U.S., the lowered Canadian dollar does bring strong gains. "I'd be lying if I said [it] didn't help us," says Miles Flood, president of the St. Clair Entertainment Group in Montreal.

Higher recording costs outside Canada are also encouraging domestic labels to record their Canadian rosters at home. "We're getting a lot more Canadian-based label work, where they used to run to Los Angeles," says Alex Andronache, manager of Metalworks Recording and Mastering Studio in Toronto. "They are recording at home and bringing in American producers when they can."

Distribution Fusion III's West—who also heads the Justin Time jazz label—concludes, "I'm now going to cut back on recording in the U.S. and do more in Canada."

## APRA Reports Rise Of 9% In Collections

BY CHRISTIE ELIEZER

SYDNEY—The combination of a sharp rise in income from commercial radio stations, increased overseas revenue, and an expansion of the pay-TV market royalty led to a 9% rise in collections for the Australasian Performing Right Assn. (APRA) in the year ended June 30.

APRA collected \$97 million Australian (\$48.5 million) during the year, according to a report tabled at its annual general meeting Nov. 8 in Sydney. APRA, celebrating its 75th anniversary this year, represents 32,066 writers and publishers in Australia and New Zealand.

APRA receives 2.85% of gross advertising from commercial radio stations (labels body the Australian Record Industry Assn. gets 0.17%). According to the Federation of Australian Radio Broadcasters, the commercial radio sector earned \$700 million Australian (\$350 million) last year in advertising.

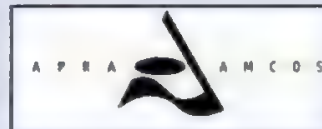
License fees for use of music on Australia's terrestrial TV networks provide APRA with \$25 million each year. But added fees from the pay-TV sector market boosted APRA revenue; six years after they were introduced, the penetration of cable/satellite pay-TV channels is at 20% of Australian homes, according to a September report by polling organization AC Nielsen.

APRA chief executive Brett Cottle attributes a 23% rise in overseas income—up to \$3 million Australian (\$1.5 million)—to the continued global success of Aussie acts. He also cites the growing attractiveness of Australian TV series and films to overseas distributors as

being a result of the low exchange value of the Australian dollar. APRA's income from overseas has increased by 200% during the past decade and now accounts for more than 16% of its total revenue.

A dispute with the Sydney Organizing Committee of the Olympic Games regarding the music used during last year's games (*Billboard*, Oct. 14, 2000) was settled confidentially in May. Cottle says the amount was "far above what was paid in previous Olympic Games. We hope it is reflected in future dealings by

Olympics committees in attaching meaningful volume to the role that music plays in their events."



Expected revenue from online music delivery and distribution systems fell short of expectations, however. Cottle says, "The record industry seems to have adopted the approach of not licensing quite a lot of online applications. People who require our license and the record industry's [license] aren't getting the latter, so the application doesn't go ahead." Nonetheless, he says he anticipates substantial revenue growth from music-on-hold (music played by companies while telephone callers wait to be connected) and mobile-phone ring tones.

APRA, which also manages the Australasian Mechanical Copyright Owners Society (AMCOS), has distributed nearly \$83 million Australian (\$41.5 million) to its members and overseas affiliates, up 8.94% from the previous year. Administration costs accounted for 14.34% of revenue, one of the world's best such ratios, according to Cottle.

## Labels Body VP Cámara Says Piracy Is '100% To Blame' For Declining Spanish Sales

BY HOWELL LEWELLYN

MADRID—Piracy in its various forms is "100% to blame" for a slump in Spanish music sales in the first nine months of this year, according to the VP of the country's labels body, AFYVE.

Trade shipments slumped by 5% in value and 14% in units between January and September compared with the same period last year, claims José María Cámara, who is president of BMG Ariola Spain as well as VP of AFYVE, the local International Federation of the Phonographic Industry (IFPI) affiliate.

Cámara spoke to *Billboard* about AFYVE's "intolerably bad" figures and the piracy's "spectacular robbery" of the Spanish music market following his announcement of the nominations for the

AFYVE-organized Fifth Annual Premios Amigo music awards, due to be held Nov. 26 in Madrid.

At the announcement of the nominations, Cámara warned that "Spain has now joined the club of [music] markets that have crashed thanks to piracy. We are now reaching zero-tolerance level."

Speaking to *Billboard* later, Cámara said trade shipments during the nine months were down from 45.9 billion pesetas (\$255 million) in 2000 to 43.6 billion pesetas (\$242.4 million) this year, with units down 14%. According to figures from the IFPI, Spain was the world's ninth-biggest market in

2000, despite negligible year-on-year growth.

Cámara insists he has "never seen such compelling evidence" that piracy is seriously damaging the Spanish industry.

This summer, he carried out a simple survey to compile evidence for the Anti-Piracy Platform formed last year by the main industry bodies: AFYVE, the Spanish authors' and publishers' society SGAE, and artists' association AIE. The platform aims to raise public and political awareness of piracy.

To conduct his survey, Cámara says, "I contracted a team of people. At the end of concerts, they asked fans if they had the albums of the artists, and if

they had bought them in legitimate stores. Over 100 concerts were surveyed, and of every 100 fans interviewed nearly all had the albums, but less than half had paid for them [in legitimate outlets]."

According to IFPI estimates, piracy represents between 10% and 25% of the Spanish music market. But Cámara insists, "Piracy in its various forms [actually] represents more than half the market in Spain."

The Premios Amigo nominations saw the emergence of a broad array of contenders, with no fewer than 15 artists earning double nominations in the 16 categories. The event will be screened live by Antena 3 TV, and acts set to appear live are Jamiroquai, Enrique Iglesias, Estopa, Miguel Bosé, Monica Naranjo, Camela, and María Dolores Pradera.



CÁMARA



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## INTERNATIONAL

## Moore Has His 'Day' Again

Sony Ireland Artist Returns With Cover-Laden Set

BY NICK KELLY

DUBLIN—After keeping a relatively low profile in recent years, Irish folk legend Christy Moore is back with a new album that has reunited him with previous collaborators and his old audience.

The new album, *This Is the Day* (Newberry/Columbia), is a characteristic mix of committed political commentary and gentle, romantic ballads. It went straight to the top of the Irish charts upon its release in May. Its Nov. 5 U.K. release will be followed with a release in Australia, while releases in other territories are expected in the coming months.

After a long break from live work (prompting speculation that he had, in fact, retired from making public appearances altogether), Moore recently popped up to play a few not-so-secret gigs at Dublin's intimate Vicar St. venue. Further shows are planned there in the prelude to Christmas.

Sony Music Ireland managing director John Sheehan witnessed Moore's return to the Dublin stage: "[It] was probably the best reception from an audience I've seen an artist receive in years. It was quite astonishing."

Sony's relationship with the singer dates back to 1993. The new record is the fifth in a partnership that includes the studio albums *Graffiti Tongue* (1996) and *The Traveller* (1999). But the biggest seller featured the singer face to face with his audience.

Sheehan explains, "Christy's *Live at the Point* album [in 1994] sold 215,000 in Ireland alone. Christy has always had an amazingly large following [in Ireland] and has always been viewed as a very credible artist. Once I heard the new album, I immediately realized that it had very significant potential."

Indeed, *This Is the Day* has already exceeded the four-times-platinum (60,000 units) mark in Ireland. But in his native country, Moore is almost part of the national psyche—or at least its conscience. The new album—Moore's 24th solo set—features a lament for murdered Dublin crime journalist Veronica Guerin titled "Veronica," which reflects the enormous sense of outrage felt in Ireland at her death. But *This Is the Day* is mostly an album of covers, including songs by Jackson Browne, Dan Penn, and Ewan MacColl.

The album also reunites Moore with long-standing collaborators Donal Lunny and Declan Sinnott, with whom he initially played in the Irish traditional/rock act Moving Hearts. Moore explains, "The album commenced in August 2000, when Declan Sinnott and I began to play some songs. We had about 20 pieces together when Donal Lunny appeared out of the blue. It was at Declan's 50th birthday party that the three of us played together for the first time in many years. We simply gelled and decided to record again together. Our last collaboration was the *Ride On* album in 1984."

Those overseas fans hoping that Moore will undertake a U2-style world tour will likely be disappointed, though, says his Longford, Ireland-based manager, Mattie Fox. "For the moment, he has decided to play quiet, low-profile shows," Fox notes. "But he's always done gigs where he's just decided on the day to turn up somewhere and play. Half the time, I don't even find about them myself."



MOORE

## Aqua's A&amp;R Man Anker Returns

BY CHARLES FERRO

COPENHAGEN—After leaving his post as A&R director at Universal Music Denmark in July, Niclas Anker is ready to introduce to potential international partners his new concept of a "music one-stop."

During the next few months, the executive—who is based in Valby, near Copenhagen—will be traveling to Hamburg, London, and New York City in his new role as the owner of the Niclas Anker Ventures start-up. He will meet with labels and publishers to introduce them to his new "creative powerhouse," intended to combine artist management, music publishing, and recording activities.

"Denmark is still a banana republic when it comes to the music business," Anker claims. "The successes to date have been lucky coincidences. You have labels, publishers, and artist

managers [who] all do their jobs, but there's no unity. I want to make this a one-stop spot for music and entertainment."

Anker currently manages Universal Music Denmark-signed DJ Encore, and he says the management arm's artist roster will be expanded by one or two additional acts. Probable collaborators in the new venture include Safri Duo producer Michael Parsberg and Alex Futtrup, Aqua's former road manager, although no specific roles have yet been announced.

Anker worked closely with Universal Denmark's now-defunct multi-platinum pop act Aqua until he left the company last year. Former band member René Dif is enthusiastic about the prospects for Anker's new company: "I expect his phone to be ringing off the hook. Denmark needs a place where all sorts of ideas will be considered."

## NEWSLINE...

**Michael Hwang**, chairman of Greater China for Universal Music Asia Pacific (UMAP), will quit his post Jan. 1, the company has announced. Following Taipei-based Hwang's resignation, he will continue to work for UMAP as a consultant responsible for supervising Universal activities in mainland China through June 2002. UMAP has yet to announce a replacement for Hwang, who is considered a key player in the region's music industry. "Michael has been key in helping open some very important doors for us in China," says UMAP chairman Norman Cheng. He adds that Hwang was "responsible for turning PolyGram and, later, Universal into the leading group of recording companies in Taiwan." Hwang says, "I'm happy to know that despite my decision to leave, I can still be part of the Universal family."

STEVE MCCLURE and WINNIE CHUNG

**Draft legislation** that aims to ensure performing artists get royalties when their work is broadcast has been tabled in the South African parliament. The Performers' Protection Amendment Bill and the Copyright Amendment Bill seek to legislate the payment of royalties to the owners of the rights to songs and other works. In terms of the bills, performers will need to form collecting societies to bargain with broadcasters and recording companies on the payment of royalties. Among the nine organizations consulted for the draft legislation were the Music Industry Task Team, South African Broadcasting, and the South African Musicians Union.

DIANE COETZER

**Swedish rock band** Teddybears Sthlm and local hip-hop acts Petter and Eye 'N' I have reached an out-of-court settlement with mobile-phone manufacturer Siemens for its unauthorized use of some of the acts' lyrics in an advertising campaign. No figures were disclosed. The action was taken by Stockholm-based publisher BMG Music Publishing Scandinavia earlier this year, after Siemens promoted its hip-hop award (presented Feb. 7 during the NRJ Radio Awards) in a poster campaign that used excerpts from both acts' lyrics. Siemens advertising agency had not obtained a license to reprint the lyrics, according to BMG. The songwriters say they will donate the remuneration to international relief organization Medecins Sans Frontieres.

KAI R. LOFTUS

**Universal Music France** launched a subscription download Web site Nov. 2. The site, at e-compil.fr, is initially offering more than 600 tracks from the Universal catalog, with about 50 tracks to be added each week. Universal Music France CEO Pascal Nègre says the company has talked with independent labels to incorporate their repertoire into the service. Customers will be offered three subscription rates. For a six-month commitment, they may download 10 tracks per month for eight euros (\$7.13) or 20 tracks per month for 15.50 euros (\$13.82). Users may also pay 18 euros (\$16.05) to get 20 downloads in one month. Subscriptions will be limited to Windows Media users in France.

JOANNA SHORE

**Norwegian specialist label** Voices Music & Entertainment (VME) is opening a Swedish affiliate next February in Stockholm. Johan Haller is named managing director of the Swedish company, effective immediately, and he will be joined by another two or three staff. The label's catalog consists of Norwegian and international techno and metal releases. Haller, who was sales rep/export manager at Music Network Records Group in the Swedish capital, reports to VME's Oslo-based chairman, Dag Krogsvold. VME already has an affiliate in Copenhagen.

KAI R. LOFTUS

**A mother-and-son** CD-counterfeiting team has been sentenced to 12 months' imprisonment at Shrewsbury Crown Court in the U.K. Christine Elaine Chidlow and John Spencer Chidlow of Telford, England, pleaded guilty to seven charges under the Trade Marks Act (1994) and the Copyright Designs and Patents Act (1988). The two were convicted following a raid on their home in November 1999 by trading standards officers and police officers with assistance from West Mercia police. The anti-piracy unit of the Mechanical Copyright Protection Society initiated the operation, which resulted in the seizure of 3,700 MP3 discs, seven computers, and £4,000 (\$5,710) in cash.

LARS BRANDLE

**Bob Fisher** has resigned as managing director of London-based catalog label Connoisseur Collection. Fisher, who has not disclosed his plans, joined the U.K. company in 1999; previously he was the founder of the similarly-themed Sequel. Connoisseur, formed in 1986, is a joint venture between the Pinnacle Group and First Night Records principal John Craig.

TOM FERGUSON



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CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
	Source: SoundScan		Source: IFPI		Source: ARIA		Source: IFPI
	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 INTERSCOPE/UNIVERSAL	2	SUERTE SHAKIRA COLUMBIA	2	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	I WON'T BE HOME FOR CHRISTMAS BLINK 182 MCA/UNIVERSAL	5	HERO ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	1	BECAUSE I GOT HIGH AFRODAM UNIVERSAL	2	XDONO TIZIANO FERRO EMI
1	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	1	PARTIENDO LA PANA ESTOPA ARIOLA/BMG	3	MAMBO NO. 5 BOB THE BUILDER UNIVERSAL	7	E RITORNO DA TE LAURA PAUSINI CGO/EAST WEST
3	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	5	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	5	ETERNITY/THE ROAD TO MANDALAY HUBER & WOLFF EMI
2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC/SONY	6	YOU ROCK MY WORLD MICHAEL JACKSON EPIC		WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL	4	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
	I'M REAL JENNIFER LOPEZ FEAT JA RULE EPIC/SONY	8	I'M A SLAVE 4 U BRITNEY SPEARS ZOMBA/JIVE	9	I'M REAL JENNIFER LOPEZ FEAT JA RULE EPIC	3	PORTAMI VIA POOH CGO/EAST WEST
	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL		BAYA BAYA SABRI DUO POLYDOR/UNIVERSAL	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	9	IN THE END LINKIN PARK WARNER BROS./WEA
4	KNIVES OUT RADIOHEAD CAPITOL/EMI	7	DROWNING BACKSTREET BOYS ZOMBA/JIVE		FALLIN' ALICIA KEYS J/BAWG	10	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/BMG	10	MORENA MIA MIGUEL BOSE WARNER	7	LET ME BLOW YA MIND EVE FEAT GWEN STEFANI INTERSCOPE/UNIVERSAL		BECAUSE I GOT HIGH AFRODAM UNIVERSAL
	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL		CUT HERE THE CURE POLYDOR/UNIVERSAL		THAT DAY NATALIE IMBRUGLIA RCA		DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA
19	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) GIGI D'AGOSTINO POPULAR/EMI	17	SEXY FRENCH AFFAIR WILE MUSIC	20	MISS CALIFORNIA DANTE THOMAS FEAT PHAS ELEKTRA/WARNER	18	FALLIN' ALICIA KEYS J/BAWG
	FROM A LOVER TO A FRIEND PAUL MCCARTNEY MPL/CAPITOL/EMI		FREE LIGHTHOUSE FAMILY POLYDOR/UNIVERSAL		FALL DOWN JEBEDIAH MURMUR/SONY	17	ANALYSE THE CRANBERRIES MCA/UNIVERSAL
25	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA/SONY		Y CUANTO MAS ACELERO JAVI CANTERO MUSIC	34	BETTER MAN ROBBIE WILLIAMS EMI		I'M REAL JENNIFER LOPEZ FEAT JA RULE EPIC
	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL		ESTOPA DESTRANGIS ARIOLA/BMG	37	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL		CUT HERE THE CURE POLYDOR/UNIVERSAL
	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSBY RCA/BMG		MICHAEL JACKSON INVINCIBLE EPIC		HIDE U KOSHEEN ARISTA	22	LET ME BLOW YA MIND EVE FEAT GWEN STEFANI INTERSCOPE/UNIVERSAL
	BACKSTREET BOYS GREATEST HITS—CHAPTER ONE JIVE/BMG		ENRIQUE IGLESIAS ESCAPE POLYDOR/UNIVERSAL		MICHAEL JACKSON INVINCIBLE EPIC		LUCA CARBONI LUCK RCA
	ENRIQUE IGLESIAS ESCAPE INTERSCOPE/UNIVERSAL		BACKSTREET BOYS GREATEST HITS—CHAPTER ONE ZOMBA/JIVE	1	KYLIE MINOGUE FEVER FMR		MICHAEL JACKSON INVINCIBLE EPIC
	MICHAEL JACKSON INVINCIBLE EPIC/SONY	1	MUJER MUJER ARIOLA/BMG	2	THE CORRS THE BEST OF 143/LAVA/WARNER	1	LAURA PAUSINI THE BEST OF LAURA PAUSINI—E RITORNO DA CGO/EAST WEST
	MATTHEW GOOD BAND AUDIO OF BEING DARKTOWN/UNIVERSAL	3	ROSANA ROSANA MERCURY/UNIVERSAL	4	ALEX LLOYD WATCHING ANGELS BLEND EMI	3	ZUCCHERO SHARE POLYDOR/UNIVERSAL
2	VARIOUS ARTISTS NOW! 6 UNIVERSAL/SONY/WARNER/EMI	5	SOUNDTRACK MOULIN ROUGE POLYDOR/UNIVERSAL	8	FAITH HILL THERE YOU'LL BE WARNER	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL
4	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	2	THE CORRS THE BEST OF ORO		THE TEA PARTY THE INTERZONE HANTRAS EMI		LENNY KRAVITZ LENNY VIRGIN
6	NICKELBACK SILVER SIDE UP EMI	6	ROSARIO MUCHAS FLORES SONY/BMG	6	DIDO NO ANGEL ARISTA	4	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR/UNIVERSAL
5	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	4	CAMELA AMOR.COM HISPROX	5	NICKELBACK SILVER SIDE UP ROADRUNNER/SONY		TIZIANO FERRO BUSSO RELATIVO EMI
	LENNY KRAVITZ LENNY VIRGIN/EMI		JANET JACKSON ALL FOR YOU TOSHIBA/EMI	7	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR/UNIVERSAL	7	LINKIN PARK HYBRID THEORY WARNER BROS./WEA
1	DMX THE GREAT DEPRESSION RUFF RYDERS/DEF JAM/UNIVERSAL		L'ARC EN CIEL CLICKED SINGLES BEST 13 K/ODN	3	INCUBUS MORNING VIEW EPIC		99 POSSE NA 99.10 RCA/BMG



Music  
& Media

## EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

LAST WEEK  
(Dempe Publications Inc.) 11/17/01

## SINGLES

1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
4	BECAUSE I GOT HIGH AFROMAN T BONES/UNIVERSAL
7	FALLIN' ALICIA KEYS J
2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
3	FAMILY AFFAIR MARY J BLIGE MCA
5	I'M A SLAVE 4 U BRITNEY SPEARS JIVE
9	HERO ENRIQUE IGLESIAS INTERSCOPE
6	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
	I'M REAL JENNIFER LOPEZ FEAT. JA RULE EPIC
8	ONLY TIME ENYA WEA

## HOT MOVER SINGLES

	SOUS LE VENT GARDU & CELINE DION COLUMBIA
	RAPTURE NO DATA/MINISTRY
19	IT'S RAINING MEN GER HALLIWELL EMI
	BOHEMIAN LIKE YOU DANDY WARHOLS CAPITOL
51	SOMETHING LASGO ANTLER-SUBWAY

## ALBUMS

	MICHAEL JACKSON INVINCIBLE EPIC
1	KYLIE MINOGUE FEVER PARLOPHONE
2	ANDREA BOCELLI CIEU DI TOSCANA SUGAR/POLYDOR
	BACKSTREET BOYS GREATEST HITS - CHAPTER ONE JIVE
	LENNY KRAVITZ LENNY VIRGIN
5	SOUNDTRACK MOULIN ROUGE INTERSCOPE
4	LINKIN PARK HYBRID THEORY WARNER BROS.
3	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA
9	ALICIA KEYS SONGS IN A MINOR J
	THE CORRS THE BEST OF 143/LAVA/ATLANTIC

## THE NETHERLANDS

LAST WEEK	(Stichting Mega Top 100) 11/05/01
	SINGLES
1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	ZIJ MAAKT HET VERSCHIL POEMA'S SONY
3	OVERCOME LIVE MERCURY/UNIVERSAL
4	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
	DREAMS JODY BERNAL DINO
	MICHAEL JACKSON INVINCIBLE EPIC
	KANE SO GLAD YOU MADE IT RCA
1	ANDREA BOCELLI CIEU DI TOSCANA POLYDOR/UNIVERSAL
2	FRANS BAUER DURF TE DROMEN SONY
3	LIVE V MCA/UNIVERSAL

LAST WEEK	(GLF) 11/02/01
	SINGLES
1	ROCKA PA! MARCOLOU VS THE BOPPERS BONNIE
	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	BIMBO LAMBRETTA POLAR/UNIVERSAL
	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
3	PATRIK ISAKSSON TILBAGE TIL HVOR VI VAR COLUMBIA
	ANDREA BOCELLI CIEU DI TOSCANA UNIVERSAL
2	TOMMY NILSSON EN SAMLING 1981-2001 BMG
	REAL GROUP ALL DET BASTA VIRGIN
4	BO KASPER'S ORKESTER KIDS SONY

LAST WEEK	(IFPI/Telesen Marketing Research) 11/01/01
	SINGLES
	I WANT WHAT SHE'S GOT EYED EMI/MEDLEY
2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
1	TILBAGE TIL HVOR VI VAR CHRISTIAN/PATRIK ISAKSSON SPINDELL
3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
	DROWNING BACKSTREET BOYS JIVE/ZOMBA
	THOMAS HELMIG ISITYOUSTIME BMG
2	ZINDY KUKU BOOGALOO FRIENDS FOREVER CMC
1	BAMSE ALWAYS ON MY MIND RECARTE/EMI
4	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL
	FAITH HILL THERE YOU'LL BE WARNER

## NORWAY

LAST WEEK	(Verdens Gang Norway) 11/06/01
	SINGLES
1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
5	FALLIN' ALICIA KEYS J/BMG
4	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
	DROWNING BACKSTREET BOYS JIVE/ZOMBA
	MICHAEL JACKSON INVINCIBLE EPIC/SONY
1	LEONARD COHEN TEN NEW SONGS COLUMBIA/SONY
2	ANDREA BOCELLI CIEU DI TOSCANA UNIVERSAL
3	SILJE NERGAARD AT FIRST LIGHT UNIVERSAL
	TRACY CHAPMAN THE COLLECTION WARNER

LAST WEEK	(Record Publications Ltd) 11/04/01
	SINGLES
1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	FALLIN' ALICIA KEYS J/BMG
4	ETERNITY ROBBIE WILLIAMS EMI
3	HIT 'EM UP STYLE (OOPS!) BLU CANTRELL ARISTA/BMG
	I'M REAL JENNIFER LOPEZ FEAT. JA RULE EPIC/SONY
	STELLAR MAGIC LINE SONY
3	DR. HOOK GREATEST HITS EMI
2	THE CORRS THE BEST OF WARNER
1	THE FEELERS CORRALUNATE WARNER
5	ENIGMA L.S.D. - LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN

LAST WEEK	(Portugal AFPI) 11/06/01
	SINGLES
1	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
	BOILER LIMP BIZKIT INTERSCOPE/UNIVERSAL
4	THERE YOU'LL BE FAITH HILL WARNER
2	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
3	DROWNING BACKSTREET BOYS JIVE/ZOMBA
	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL
2	ANDREA BOCELLI CIEU DI TOSCANA UNIVERSAL
	ENIGMA L.S.D. - LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN
	CANTA BAHIA MORANGO DO NORDESTE VIOISCO
4	MARIA JOAO PIRES BEETHOVEN - MOONLIGHT UNIVERSAL

LAST WEEK	(Dempe Publications Inc.) 10/31/01
	ALBUMS
4	SANDRO PARA MAMA WARNER
	SOLEDAD LIBRE SONY
1	LOS NOCHEROS SENAL DE AMOR EMI
3	CHRISTIAN CASTRO AZUL BMG
2	LEO MATTIOLI EEE BUY YD. LEADER
	CHICHI PERALTA PA OTRO LAD UNIVERSAL
7	RICARDO MONTANER SUENO REPETIDO WARNER
	ALEJANDRO SANZ EL ALMA AL ABIE WARNER
10	CHAYANNE SIMPLEMENTE SIMPLEMENTE
5	MANA MTV UNPLUGGED WARNER

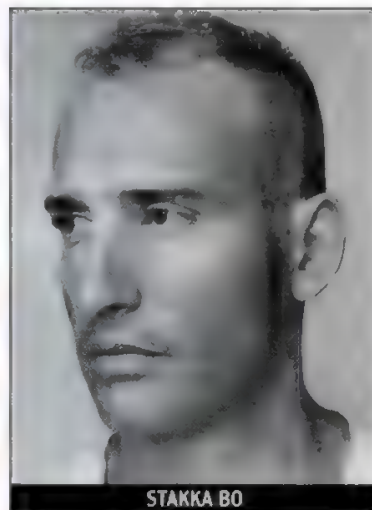
Global  
Music Pulse™

by Nigel Williamson



**ZULU HIP-HOP:** South Africa's solo star of the moment is, without question, Zola. The 24-year-old, whose full name is **Thuthukani Bonginkosi Dlamini**, first came to prominence in the role of Papa Action in the TV urban youth drama series *Yizo Yizo* 2. But music is where his light shines strongest, and the chart-topping single "Ghetto Fabulous," from the *Yizo Yizo* soundtrack, was the first sign of his wide-ranging talent. Now he has his own talk show on SABC 1, but he insists that making music remains his first love. A debut album, *Umdlwembe* (Ghetto Ruff Music), has spawned his latest radio hit, the hip-hop inflected "Ghetto Scandalous." He says, "Our hip-hop is as good as international stuff. We write about interracial issues, the ghetto, and what's happening. 'Ghetto Scandalous' is truly South African hip-hop, because we sing in Zulu." **DIANE COETZER**

**VIDEO SAVED THE RADIO STAR:** Sweden's **Stikka Bo** is perhaps now best-



STAKKA BO

known as a producer of videos for the likes of **Madonna** and **New Order**. But he's convinced that his extra-curricular work has had a beneficial effect on his own music. "Nowadays, I don't make my living through my music, [and that] has changed my relationship with it. I can deal with it without any pressure, stress, or expectations, since I don't depend on it. I can just make music for the sake of it." His third album, *jr.*, is released on Stockholm Records and coincides with the release of a single, "Love of a Woman." On the album, which he self-produced with **Martin Landquist**, Bo plays guitar, bass, drums, and keyboards. His video work is conducted under the name **Johan Renck**. "But I've stopped doing my own videos, because I think it's interesting to have other people's views on the songs," he says. His former assistant, **Jesper Hiro**, helmed the current "Love of a Woman" video. **JEFFREY DE HART**

**BRIMFUL OF HONOR:** Asha Bhosle has been awarded the Indian government's

highest artistic honor, the Dada Saheb Phalke award. Now 68 years old, the singer has enjoyed a career spanning five decades and an estimated 12,000 songs, most of them recorded for Bollywood movies. Her international projects include a duet with **Boy George** on "Bow Down Mister," while her legendary status in India's film industry inspired British-Asian band **Coroner-shop's** 1998 hit single, "Brimful of Asha." Bhosle says, "I feel good on receiving the award. I sang my first song in 1943, and I have got this now. They have remembered me, and that means a lot." Asha, the younger sister of melody queen **Lata Mangeshkar**—also a past recipient of the Phalke award—is still an active artist and has diversified into albums not tied to films. Her latest release on Universal India is *Aap Ki Asha* (Your Asha), which features her own compositions for the first time. **NYAY BHUSHAN**

**SOUL EXCHANGE:** Thomas Helmig's 1999 multi-platinum pop-rock album *Dream* added new male fans to his already huge and largely female fan base. On *Isityouisitme* (BMG), Helmig has gone back to soul, a genre he learned to love during his time as a teenage exchange student in Detroit. "This time around, I attempted to capture the feeling I have for soul music in a more comprehensive way," the Dane says. The set achieved gold status immediately upon its Oct. 22 domestic release, entering the Danish chart at No. 1. Helmig normally produces his own material but to capture a fresh sound, he called in U.K. veterans **Martyn Ware** and **Danny Schogger**, as well as top Swedish production team **Ghost**. "It was good to work with people who don't really know me," he says. "It was a team effort, although my signature is still in the music." **CHARLES FERRO**

**DOUBLE TROUBLE:** The second album in only a few months from **Tindersticks**, *Trouble Every Day* (Beggars Banquet), finds the band matching its powerful, soaring music to the controversial **Claire Denis** film of the same name, which stars **Vincent Gallo** and **Beatrice Dahl**. The release comes hot on the heels of the studio album *Can Our Love* and completes a busy year during which the group celebrated its 10th anniversary. The soundtrack recording is punctuated by some stunning orchestration, which has become a feature of the band's current European tour. At every show the band is joined by a local orchestra, with whom it rehearses for the first time on the day of the performance. *Tindersticks* has also recently completed the music for an animated short film called *Trojan Horse*, produced by U.K. animation house Cosgrove Hall. **GARY SMITH**

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
BACKSTREET BOYS Greatest Hits -- Chapter One (U)	4	2	5	4		1	4			
ANDREA BOCELLI Ciel di Toscana (U)			8	7				9	7	3
ENYA A Day Without Rain (W)	5			3		6				
ENRIQUE IGLESIAS Escape (U)	2					2	3			
MICHAEL JACKSON Invincible (S)	1	4	1	1	1	3	2	1	2	1
LENNY KRAVITZ Lenny (E)				5		9			6	10
KYLIE MINOGUE Fever (E)			4	2				2		
LINKIN PARK Hybrid Theory (W)	9		9	9					9	
NICKELBACK Silver Side Up (U/U)	6					7		8		
SOUNDTRACK Moulin Rouge (U)				8	10		7			



# Industry Turns Out To Honor HMV COO McLaughlin



Reflecting Brian McLaughlin's long service as a member and former chairman of the ruling council of the British Assn. of Record Dealers (BARD), other prominent members of the retailers body turned out in force at the MIT dinner. Pictured, from left, are BARD deputy chairman Richard Wooton with Liz, his wife and partner in indie retailer Ainleys Music & Video; and Tracy Radford with her husband Alan, of Jays Records & Tapes, Cambridge—a fellow independent dealer and BARD council member.



Jimmy Devlin, left, chairman of music-investment firm Crunchtime Entertainment and a longstanding friend of Brian McLaughlin, enjoys the evening with 40-year HMV veteran Jim Peal (now store development manager at HMV Media Group's Waterstone's book chain) and Peal's wife, Margaret, center.



MIT 2001 honoree Brian McLaughlin celebrates the award with his wife, Sue, who attended the Oct. 18 event along with several family members.

LONDON—This year's U.K. Music Industry Trusts (MIT) gala dinner saw more than 1,000 representatives from all sectors of the business gather Oct. 18 at the Grosvenor House Hotel in London to honor HMV Media Group COO Brian McLaughlin.

The first record retailer to receive the annual man of the year award—which recognizes an outstanding contribution to the U.K. music business—McLaughlin joins a roll of honor that includes Atlantic Records co-founder Ahmet Ertegun (last year's recipient), Sir George Martin, and composer John Barry.

A veteran of more than 30 years at the U.K.-based retail group, McLaughlin received tributes both in person and on videotape from a string of artists and high-profile label executives, including newly appointed vice chairman of EMI Recorded Music David Munns. Munns, who is also chairman of the award committee, announced at the event that the Brit Trust has established a scholarship at the Brit School for Performing Arts & Technology in memory of Maurice "Obie" Oberstein, former chairman of the British Phonographic Industry and a previous MIT honoree. It will donate an "Obie" bursary of £15,000 (\$21,600) annually to fund students in vocational higher-educational courses.

This year's dinner generated more than \$200,000 for Nordoff Robbins Music Therapy and Brit Trust charities.



MIT 2001 honoree Brian McLaughlin holds aloft his trophy to a standing ovation led by some of the artists—representing five decades of hitmakers—who joined him on the podium. Pictured, from left, are Sophie Ellis-Bextor, McLaughlin, John Lodge of the Moody Blues, Rick Parfitt of Status Quo, Bruce Dickinson of Iron Maiden, and Lulu.



Scottish pop icon Lulu delivers the speech that preceded Brian McLaughlin's arrival onstage.



Rob Dickens, left, chairman of labels body the British Phonographic Industry (BPI) and managing director of Sony-backed indie label Instant Karma, shares a joke during the champagne reception with former colleague Sara John, previously director of legal affairs at the BPI and currently music advisor at the U.K. government's Department of Culture, Media & Sport.



Fresh from a world tour by the re-formed Roxy Music, guitarist Phil Manzanera was among the artists at the MIT dinner.



Iron Maiden vocalist Bruce Dickinson took time out from his ongoing promotional jaunt around Europe in support of his *Best of...* collection on Sanctuary to attend the MIT dinner.



A strong contingent of past and present HMV employees were at the Grosvenor House for the MIT dinner, among them the female team of staffers affectionately known as Brian's Angels that includes the former HMV Europe managing director's previous personal assistants Emma Allen and Cathy Coackley. Pictured enjoying the evening, from left, are Allen; Johanna Roche and her husband, David, who is HMV Europe product director; Coackley; and HMV events coordinator Karen Little.



Managing director of U.K. independent label Telstar Jeremy Marsh, right, compares notes during the champagne reception with Richard Skinner, manager of media banking at London bank Coutts.



EMI Group chairman Eric Nicoli, center, places an arm around his new signings, EMI Recorded Music chairman/CEO Alain Levy, left, and vice chairman David Munns.



Spice Girl Emma Bunton, center, was another of the artists who joined Brian McLaughlin onstage when he collected the MIT award. Bunton and current beau, Jade Jones, right, of pop/R&B act Damage, meet up with the evening's MC, broadcaster Paul Gambaccini.



# MERCHANTS & MARKETING

## Madonna Earns Another RIAA Diamond

BY JILL PESSERNICK

LOS ANGELES—Madonna added another diamond award to her collection with the certification of *The Immaculate Collection* (Warner Bros.) for sales of 10 million units, according to the October certifications compiled by the Recording Industry Assn. of America. This follows the diamond earned by *Like a Virgin* in 1999.

Matchbox Twenty's *Yourself or Someone Like You* (Lava/Atlantic) moved an additional 2 million copies, bringing its sales total to 12 million. The group's *Mad Season* also received a quadruple-platinum certification.

A host of rock acts earned multi-platinum, platinum, and gold awards this month, including Linkin Park—whose Warner Bros. project, *Hybrid Theory*, was certified for sales of 4 million units. Labelmate Disturbed earned its first multi-platinum award for *The Sickness*, which was certified double-platinum.

Atlantic act P.O.D. received both gold and platinum honors for *Satellite*, while System of a Down also earned these two awards for *Toxicity* (American/Columbia). Gold and platinum awards were given to Roadrunner acts Slipknot and Nickelback for their latest respective efforts, *Iowa* and *Silver Side Up*.

Enya's *A Day Without Rain* (Reprise/Warner Bros.) reached sales of 4 million copies. Bob Dylan earned his 29th gold album as a solo artist for *Love and Theft* (Columbia).

Patriotic projects also received certifications. Whitney Houston's "The Star Spangled Banner" (Arista) earned a platinum single, while Lee Greenwood's *American Patriot* (Capitol Nashville) was given a gold album.

Judas Priest earned its first multi-platinum award for the live project *Screaming for Vengeance* (Columbia). Other winners included Andreas Vollenweider, Donnie McClurkin, Trans-Siberian Orchestra, Afroman, Fabolous, Puddle of Mudd, Rich Mullins, and Dream Street.

### MULTI-PLATINUM ALBUMS

**Matchbox Twenty**, *Yourself or Someone Like You*, Lava/Atlantic, 12 million.  
**Madonna**, *The Immaculate Collection*, Warner Bros., 10 million.  
**John Mellencamp**, *Scarecrow*, Mercury, 5 million.  
**Alan Jackson**, *Greatest Hits Collection*, Arista Nashville, 5 million.  
**Charlie Daniels Band**, *A Decade of Hits*, Epic, 4 million.  
**Linkin Park**, *Hybrid Theory*, Warner Bros., 4 million.  
**Enya**, *A Day Without Rain*, Reprise/Warner Bros., 4 million.  
**Matchbox Twenty**, *Mad Season*, Lava/Atlantic, 4 million.  
**U2**, *All That You Can't Leave Behind*, Interscope, 3 million.  
**Brian McKnight**, *Back at One*, Motown/Universal, 3 million.  
**Various artists**, *Now That's What I Call Music! 7*, EMI/Universal/Sony/Zomba/Virgin, 3 million.  
**Kirk Franklin**, *God's Property*, Interscope, 3 million.  
**Kenny Chesney**, *Greatest Hits*, BNA, 2 million.  
**Aaliyah**, *Age Ain't Nothing But a Number*, Jive, 2 million.  
**Disturbed**, *The Sickness*, Giant/Warner Bros., 2 million.  
**Eve**, *Ruff Ryders' First Lady*, Ruff Ryders/Interscope, 2 million.  
**Train**, *Drops of Jupiter*, Aware/Columbia, 2 million.  
**Judas Priest**, *Screaming for Vengeance*, Columbia, 2 million.

### PLATINUM ALBUMS

**Tom Petty & the Heartbreakers**, *Playback*, MCA, his eighth.  
**Travis Tritt**, *Down the Road I Go*, Columbia Nashville/Sony Nashville, his seventh.  
**Ginuwine**, *The Life*, Epic, his third.  
**Slipknot**, *Iowa*, Roadrunner, its second.  
**Nickelback**, *Silver Side Up*, Roadrunner, its first.  
**Elvis Costello**, *Best of Elvis Costello and the Attractions*, Columbia, his second.  
**Andreas Vollenweider**, *Down to the Moon*, Epic, his first.  
**Mary J. Blige**, *No More Drama*, MCA, her fifth.  
**P.O.D.**, *Satellite*, Atlantic, its second.  
**Jay-Z**, *The Blackprint*, Roc-A-Fella/Def Jam, his fifth.  
**Mariah Carey**, *Glitter*, Virgin, her ninth.  
**Cheap Trick**, *In Color*, Epic, its sixth.  
**The Isley Brothers**, *Harvest for the World*, Epic, their 10th.  
**Donnie McClurkin**, *Live in London & More*, Verity, his first.  
**System of a Down**, *Toxicity*, American/Columbia, its first.  
**Various artists**, *Totally Hits 2001*, Warner Bros./Elektra/Atlantic/Arista.  
**Trans-Siberian Orchestra**, *Christmas Eve & Other Stories*, Lava, its first.

### GOLD ALBUMS

**Toby Keith**, *Pull My Chain*, DreamWorks Nashville/Interscope, his seventh.  
**Dream Street**, *Dream Street*, Edel, its first.  
**System of a Down**, *Toxicity*, American/Columbia, its second.  
**Sublime**, *Greatest Hits*, MCA, its fifth.

**P.O.D.**, *Satellite*, Atlantic, its second.  
**Slipknot**, *Iowa*, Roadrunner, its second.  
**Fabulous**, *Ghetto Fabulous*, Elektra, his first.  
**Nickelback**, *Silver Side Up*, Roadrunner, its second.  
**Boney James**, *Seduction*, Warner Bros., his third.  
**The A-Teens**, *Teen Spirit*, MCA, their second.  
**Mary J. Blige**, *No More Drama*, MCA, her seventh.  
**Jay-Z**, *The Blackprint*, Roc-A-Fella/Def Jam, his sixth.  
**Mariah Carey**, *Glitter*, Virgin, her ninth.  
**Bob Dylan**, *Love and Theft*, Columbia, his 29th.  
**The Cure**, *Calore*, Elektra, its eighth.  
**Stevie Ray Vaughan**, *In the Beginning*, Epic, his fourth.  
**Nickelback**, *The State*, Roadrunner, its third.  
**Lee Greenwood**, *American Patriot*, Capitol Nashville, his fifth.  
**Diana Krall**, *The Look of Love*, Impulse, her third.  
**Rich Mullins**, *Songs*, Reunion, his first.  
**Puddle of Mudd**, *Come Clean*, Flawless/Geffen/Interscope, its first.  
**Juvenile**, *Project English*, Cash Money/Universal, his third.  
**Brian McKnight**, *Superhero*, Motown/Universal, his fifth.  
**Afroman**, *The Good Times*, Universal, his first.  
**Various artists**, *Totally Hits 2001*, Warner Bros./Elektra/Atlantic/Arista.  
**John Lennon**, *Lennon Legend: The Very Best of John Lennon*, Capitol, his 11th.  
**Martina McBride**, *Greatest Hits*, RCA Nashville, her sixth.  
**Ella Fitzgerald**, *The Best of the Songbooks*, Verve, her first.  
**Judas Priest**, *Priest... Live!*, Columbia, its 12th.  
**Macy Gray**, *The Id*, Epic, her second.

### PLATINUM SINGLES

**Whitney Houston**, "The Star Spangled Banner," Arista, her seventh.

### GOLD SINGLES

**R. Kelly**, "If I Could Turn Back the Hands of Time," Jive, his eighth.

### LATIN CERTIFICATIONS

#### MULTI-PLATINUM ALBUMS

**A.B. Quintanilla**, *Shhh!*, EMI Latin, 400,000.

#### PLATINUM ALBUMS

**Lupillo Rivera**, *El Toro del Corrido*, Sony Discos, his second.  
**Ana Gabriel**, *Con un Mismo Corazon*, Sony Discos, her eighth.  
**Los Originales de San Juan**, *La Caspa del Diablo—Corridos a Toda Ley*, EMI Latin, their first.

#### GOLD ALBUMS

**Thalia**, *Thalia Con Banda Grandes Exitos*, EMI Latin, her fourth.  
**Ana Gabriel**, *Con un Mismo Corazon*, Sony Discos, her 13th.  
**Los Originales de San Juan**, *Recodo de Mi Madre*, EMI Latin, their fourth.  
**Los Originales de San Juan**, *La Caspa del Diablo—Corridos a Toda Ley*, EMI Latin, their fifth.  
**Selena**, *Live: The Last Concert*, EMI Latin, her first.  
**El Coyote y Su Banda**, *Te Sone*, EMI Latin, its second.

## Restructuring Takes Toll

Decreased Sales Also Contribute To Losses For Tower

BY ED CHRISTMAN

NEW YORK—With a \$90.3 million loss last year, Tower Records wiped out about four-fifths of the equity it carried on its balance sheet in the previous year, leaving the West Sacramento, Calif.-based merchant with \$21.4 million on the books on July 31, the end of its most recent fiscal year, according to the company's 10-K filing with the Securities and Exchange Commission.

Tower reported that loss, which included \$46.7 million in restructuring and asset impairment charges, against revenue of \$1.08 billion. That total was down slightly (1.9%) from the \$1.1 billion the company generated in its previous fiscal year, when it posted a net loss of \$10.1 million.

Tower attributed last year's decrease in sales to store closures that were undertaken due to a company restructuring. During the year, Tower closed 23 stores

term debt was \$118.3 million. Meanwhile, inventory was substantially reduced from the previous year's total of \$293.4 million to \$249.1 million. Cash stood at \$32 million.

As part of the restructuring, Tower paid out \$1.6 million in termination pay and benefits to 170 employees who were let go during the year. The restructuring also calls for closing a second store in Canada in the second quarter of 2002 and for monitoring nine U.S. stores for possible closure. New stores and remodeling of existing ones will be postponed. Total capital expenditures for 2002 are expected to be \$15 million, of which \$11.9 million will be related to maintenance and required technological and capital improvements.

In breaking out revenue by country, U.S. operations generated \$631.3 million in sales, while international stores constituted 42% of revenue, or \$448.3 million. Of

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the latter total, Japan constituted \$365.1 million; the U.K., \$54.7 million; and stores in other countries, \$28.5 million. On an operating basis, the U.S. outlets were the company's weakest point, posting an operating loss of \$53.7 million, compared with an operating profit of \$17.5 million a year ago. Japan posted an operating profit of \$11.3 million, the U.K. stores lost \$4 million, and other international stores made \$9.2 million.

After closures, the chain was left with 106 U.S. stores, 49 in Japan, 11 in the U.K. and Ireland, five in Mexico, and franchise operations in Latin America, Asia, and the Middle East.

In breaking out revenue by product category, music sales accounted for 86.3% of total revenue last year, vs. 87.8% in the previous year, while video accounted for 9.8%, as compared with 8.6% in the previous year. Other products totaled 3.9% last year and 3.6% in the previous year.

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# Chemistry's Right For Breakbeat Science

BY SHARON LEVINE

NEW YORK—As one of the first of its kind in the U.S., the Breakbeat Science store here has helped transform the drum'n'bass dance genre from a primarily London-based enterprise into an American phenomenon.

Founded by four drum'n'bass enthusiasts, Breakbeat Science came into existence as a store in 1996. It added a label with the same name in 1998, importing the dance genre to America.

"We got in touch with producers and labels overseas. They were like, 'You're calling from America? People there are interested?'" recalls Sean Shuter, store/label manager. Friends DB and DJ Dara procured the idea for the store, but, Shuter adds, "no one really knew if we could support something so specific."

Combined store and label sales hit \$1.2 million last year, Shuter says, and the operation has expanded to an 11-person in-store team along with co-owners DB, DJ Dara, and Paul Morris.

The store celebrated its fifth anniversary Oct. 17 with an in-store party, featuring the music loved by staff and customers alike. DJ Still, Breakbeat Science's two-step and nu-skool buyer, offers this description of drum'n'bass: "Every track is a breakbeat—kick and a snare, as opposed to just a kick."

In order to accommodate its growing stock and customer base, Breakbeat relocated from its East 9th Street locale in June, doubling its size to a 1,200-square-foot laboratory-style space at 181 Orchard St. Semi-gloss white walls and blue and red formula-filled beakers now welcome drum'n'bass connoisseurs and passers-by. Two



Breakbeat Science, a New York City-based retailer of drum'n'bass music that operates a label of the same name, celebrated its fifth anniversary Oct. 17 with an in-store party.

CD-listening stations, six turntable listening booths, and in-store performances offer consumers a taste of the music before committing to purchase.

With more wall space in the new location, Breakbeat Science offers mer-

chandise to promote both the store and the label, including T-shirts, sweat-shirts, small accessory bags, and a line of record bags, boxes, and mini-disc-carrying cases in conjunction with the Triple 5 Soul clothes line. The store also carries lifestyle magazines *Atmosphere* and *Knowledge*.

The store's music inventory consists of 300 CD titles, ranging in price from \$16 to \$27, and about 1,500 vinyl titles, with prices at about \$9.99. While 90% of the store's stock is 12-inch singles imported from the U.K., it sells 10 times more American product than it did five years ago. The store also carries reissues of classic drum'n'bass hits.

Unlike major retail outlets, Breakbeat Science organizes its music by label, not artist. Shuter notes, "People will be loyal to labels, [and we] can be guaranteed of selling these labels [because] they've built a reputation."

In order to source inventory for the store, the merchant relies heavily on U.K.-based distributors, including Southern Record Distributors in London, Vinyl Distribution in Reading, and ST Holdings in Dorset, while the labels generating the best sales in-store include Nemesis Music and Watts—both based in Long Island, N.Y.—and TRC in San Francisco.

Stakka and Skynet's *The Clockwork LP*, J Majik vs. Hatiras' *Spaced Envoys*, and Bad Company's *Book of the Bad* have been very successful titles over the past six months, selling up to several hundred copies per month.

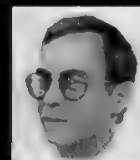
Overall, drum'n'bass accounts for 80% of the music, with two-step and nu-skool breaks making up 20%.

Looking at competing stores, Shuter cites Throb and Satellite as local outlets and nationally gives the nod to Boston's 4Front Records and San Francisco's Compound Records.

While Breakbeat Science doesn't advertise its 2-year-old Web site, breakbeatscience.com, the company has still managed to generate 35% of its sales from the online store over the past six months, Shuter reports. The store sales break out to a ratio of 70/30 music to clothing, while the site generates a sales ratio of 90/10.

The company is also looking to grow its affiliate imprints, Breakbeat Science Recordings and Orgone Recordings, which boast 15 titles among them. Both labels recently released albums, DB's *The Secret Art of Science* on Breakbeat Science and DJ Trace's *23° From Vertical* on Orgone.

The store's grass-roots marketing approach has paved the way for store-hosted parties, where owners and affiliated DJs, such as DB and DJ Dara, spin at packed dance clubs. In turn, these parties post Breakbeat Science's addresses, so that guests may visit the store later. While the goal is to host weekly parties, the environment in the wake of Sept. 11, in addition to city ordinances that limit the opportunities to host dances, make it a difficult objective. Shuter says, "What we're doing is dance music, and if there is nowhere to dance, the music suffers."



by Chris Morris

## Declarations Of Independents™

**RENEWING AFIM:** The board of the Assn. for Independent Music (AFIM) sat down Oct. 27-28 in Atlanta for its annual meeting and confronted an organization in flux.

For the first time in years, the 12 board members of AFIM (formerly the National Assn. of Independent Record Distributors & Manufacturers) convened without an executive director. Pat Bradley, who most recently filled that position, exited in July, and the indie trade group has been on the hunt for a topper ever since (*Billboard*, Aug. 18).

Board chairman Clay Pasternack says a decision on the hiring of a new executive director was to have been made by mid-November. Pasternack and fellow board members Duncan Browne of Newbury Comics, Nina Easton of MDI Distribution, and Bruce Iglauer of Alligator Records have reportedly interviewed a dozen or so candidates and have since winnowed that number down to five or six.

The board meeting took place in a climate of repurposing. In October, AFIM and the National Assn. of Recording Merchandisers announced that they were merging their annual conventions (*Billboard*, Oct. 27).

Pasternack says the gathering reflected AFIM's intention to reinvent itself as a more proactive and representative indie organization. "We realized we have to restructure everything," he says. "We're looking at everything and becoming a new AFIM."

Following concrete plans formulated in Atlanta, the organization will revise its bylaws and its election procedures. AFIM's monthly publication, *Indie Music World*, will be offered as an online service in the future. "We'll be doing much more online and with e-mail," Pasternack says.

The board members also refocused their initiatives on three primary goals: providing business opportunities for independent companies, continuing the education and information process, and becoming the advocacy outlet for the independent music industry.

**ON THE TABLE:** The esoteric Atlanta-based label Table of the Elements (TOTE) has formed a distribution partnership with Bloomington, Ind.-based label/distributor Secretly Canadian. TOTE, run by Jeff Hunt, has released exquisitely designed collections by such unusual talents as Tony Conrad, Faust, Loren Mazza-Cane Connors, Gastr Del Sol, David Grubbs, and John Cale; Hunt has also had a hand in several handsome

packages for Revenant Records.

TOTE was previously distributed by Koch International. Secretly Canadian has made a separate distribution deal with Chair Kicker's Music, a new label operated by Low member Alan Sparhawk.

**FLAG WAVING:** We can thank the members of Black Rebel Motorcycle Club for the birth of the Stratford Four, whose debut album, *The Revolt*



THE STRATFORD FOUR

*Against Tired Noises*, will arrive from Jetset Records in early 2002.

S4 guitarist Chris Streng played with BRMC's Rob Turner and Pete Hayes in the San Francisco band Wave. "It just kind of fell apart," Streng says. "We didn't practice... Our practices were also our gigs."

However, the three musicians remained close, and Turner and Hayes introduced Streng to guitarist Jake Hosek, drummer Andrea Caturegli, and bassist Sheetal Singh, who ultimately joined Streng in his new band.

Like BRMC, which has since relocated to Los Angeles, the Bay Area-based S4 exhibits certain Anglophilic tendencies, favoring the grinding pop of such Brit units as My Bloody Valentine and the Jesus & Mary Chain. Streng says, "We all grew up listening to that music, but we don't try to actually emulate someone... A lot of us don't listen to those kinds of bands any more—though we still listen to *Spiritualized*."

*The Revolt Against Tired Noises* avoids slavish imitation of English precursors, though well-schooled listeners will be familiar with its mix of melodic tunes and febrile distortion. Especially fine are the shearing leadoff cut "Rebecca," the expansive "Window Open," and the 15-minute closer, "All That Damage."

S4 plans to tour the West Coast in March and then possibly head East. Streng says of the band's live approach, "We have a lot of songs that are songs, and then we have the experimental flip-out part of the night."

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## Retail Track™

by Ed Christman



**MERGER MANIA:** If Nashville's Central South Music Sales and Atlanta's Value Music Concepts are successful in the merger talks in which they are currently engaged (*Billboard Bulletin*, Nov. 6), it would create a 130-unit chain with, *Billboard* estimates, annual sales of about \$150 million.

The Central South chain fields two retail concepts: Sound Shop, a 45-unit traditional mall-based store, and Music for Less, a 35-unit off-price music store, located mainly in outlet centers, for a total of 80 stores. Value Music has about 50 stores, most of which are located in outlet centers and do business as Music-for-a-Song.

Industry observers say that the Music for Less and Music-for-a-Song concepts would make a good fit, as both are located in manufacturer outlet centers with stores that emphasize low prices. While carrying hit titles like most record-store entities, both chains have a strong emphasis on budget and midline titles and try to carry cutout and overstock titles whenever they are available.

In addition to the Central South retail chain, the company also runs a one-stop that would be a part of the merger, but its specialty record labels would not be included, sources say.

The talks supposedly began after an unsuccessful attempt by Value Music to sell itself earlier this year. Until last year, Value Music was one of the bright spots in music retail. The chain rose from the ashes of the old Super Club empire, when veterans of that company capitalized on the real-estate opportunities presented by the growth of manufacturer outlet centers. It supposedly is backed by a group of investors that includes Arthur Blank, co-founder of Home Depot—a chain he retired from earlier this year. Value Music is said to have had a down year last year, which is one of the reasons its owners decided to attempt to sell it. Also, with it becoming harder to eke out a profit from retail stores, merchants are looking for ways to achieve greater economies of sales—and a key way to do that is through a merger.

**MERGER FALLOUT:** In another turnaround, the forces trying to shape the Alliance Entertainment and Valley Media merger are now asking independent suppliers to forgive up to 40% of what the Woodland, Calif.-based wholesaler owes them. Previously, Alliance and Valley executives cut a deal with the major music and video suppliers to

forgive about 60% of what Valley owes them, after first telling them they would only need support in the form of extended payments. During the time when they were soliciting the major suppliers, executives at both companies were privately saying that they wouldn't tap the independents to take a "hair cut" on what was due to them.

The gambit to get independent distributors to forgive part of Valley's debt comes in the final days before the deal is scheduled to be signed, though closing the merger would be months away because government and shareholder approvals are still needed.



Executives in the independent community are, to say the least, upset by the move. The cause of their anger is more than monetary (although one should never underestimate the power of the dollar to rile emotions). But in addition to the money they forgive, independent distributors are likely to be the recipients of large returns from the merged entity when the deal is done, meaning that they will have to pay the then-newly created Alliance/Valley entity 100 cents on the dollar for product for which they just forgave 40 cents on the dollar.

What's more, in asking the independent distributors to take a hair cut, most will consider passing it along to their labels, thus impairing their relationship with their distributed labels. Meanwhile, it appears that Valley's independent distributor, DNA, would be exempt from the hair cut, meaning that its labels will not bear any hardships.

One independent distributor complains, "In addition to asking me to hurt my relationship with my labels by agreeing to forgiveness, they are expecting me underwrite the creation of another strong independent competitor in the form of a combined DNA/IDN [Alliance's indie distributor]."

Some independent distributors say they would consider agreeing to the hair cut if DNA's labels also are included, while others are angry and may seek out partners for an involuntary Chapter 11 filing. Still others argue there is no need to forgive anything, because it appears the deal is proceeding with or without their involvement in the debt forgiveness plan. Those executives figure they might get a cold shoulder from the merged company, but they appear willing to take their chances with that. Valley and Alliance executives were not available for comment.

## Pumpkin Yields A Patch Of Kids' Music

BY MOIRA MCCORMICK

CHICAGO—Over the past few years, there has been a rise in the number of indie rock musicians moonlighting as recording artists in the children's music industry. Among them are former Del Fuegos leader Dan Zanes, former Half Japanese guiding force Jad Fair, former Bad Examples chief Ralph Covert, and former Pimientos for Gus principal Justin Roberts. Now, on the heels of the alternative acts, alternative retailers are beginning to serve as live showcase/record-store destinations for the music. One is Pumpkin Maternity in New York City.

Book stores and children's specialty retail stores have for some time hosted live performances by kids' artists, but this may be the first instance in which the retail outlet caters almost exclusively to parents-to-be. Pumpkin Maternity, which opened one year ago in a 3,000-square-foot space in the SoHo district, began staging children's concerts Sept. 29, when Zanes appeared. Last month, Roberts performed there, and co-owner Charles Gansa says a third concert, probably holiday-themed, is in the planning stages.

Gansa and his wife, Pumpkin Wentzel, were founding members of indie rock trio Guv'nor, which recorded for

Superchunk's Merge Records and Thurston Moore's label, Ecstatic Peace, among others. The couple has an 18-month-old daughter, Poppy.

Pumpkin Maternity is carrying both of Zanes' kids' records, *Rocket Ship Beach* and the just-released *Family Dance* (on Zanes' Festival Five label); Roberts' two children's releases, *Great Big Sun* and *Yellow Bus*; and *You Are My Flower* by indie folk act Ida (on group co-founder Elizabeth Mitchell's label Last Affair.) He also plans to stock Jad and David Fair's *26 Monster Songs for Children* on the Kill Rock Stars label.

It was Zanes, Gansa says, who suggested that Pumpkin Maternity stage kids' concerts, "and he volunteered to be the first performer." Gansa and Wentzel, who were developing their store as "a meeting place and hang-out for parents and parents-to-be," took to the idea—noting that, among other factors, their store was an island of "parent friendliness" in a sea of "chi-chi boutiques."

Currently, the store displays its

music wares in the point-of-sale area, as well as in the book section. Gansa says each title is displayed with an information card on the artist.

"You'll often find dads-to-be looking at the music, while the moms-to-be are trying on clothes," observes Gansa, who adds that dads are responsible for most of the music impulse buys. "We want to offer a wide selection of unusual acts—25-35 hand-picked titles. We're also thinking of putting out albums ourselves, of our friends making music for kids."

Gansa says idiosyncratic singer/songwriter Cat Power is a likely candidate for such a project. Gansa is currently in conversation with a number of other artists, and he also notes that former Chicago lounge-rockers the Coctails are reportedly making a children's album.

Gansa says he and Wentzel have embarked on a campaign to persuade adult artists to do kids' shows at Pumpkin Maternity, as well as to continue featuring fellow alt-rock artists who've already made the leap into the family-music arena. "We are developing the store into a destination for kids' music," Gansa explains. He adds that he envisions prospective clients saying, "I want a cool record for my kid—I'll go to Pumpkin Maternity."

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## Name Dropping

**Artist Entrepreneurs Use Their Image, Funds And Creativity To Fuel Business Ventures**

BY BRIAN GARRITY

NEW YORK—Elite artists have the brand power to sell records on almost name alone, but can that name also drive interest, legitimacy and funding for new businesses? A number of ventures, ranging from Internet companies to merchandise distributors, have cropped up in recent years looking to test that theory, aided by entrepreneurial artists like Peter Gabriel, David Bowie, Trent Reznor of Nine Inch Nails and Chuck D of Public Enemy, who are taking on roles that go beyond traditional spokesperson.

Still other companies are taking on well-known artists as financial investors, in the hopes of signaling the legitimacy of their businesses to the financial community, as well as to the industry at large.

But the success of artists leveraging their name power into the more traditional business world has been mixed thus far. While some artists have found the right partners to create thriving niche companies, others are finding that association with celebrity alone has its limitations.

### LENDING A NAME

U.K. digital-commerce services company OD2, co-founded by Peter Gabriel, ranks as one of the better examples of a successful artist-backed business. The company distributes downloads for the likes of Warner Music U.K., EMI, edel and Telstar. It is also developing a subscription service called WebAudioNet.

Charles Grimsdale, co-founder of OD2, says that Gabriel's participation in the project has "unquestionably" raised the company's profile with the press, as well as with potential investors (that is, once they were looking for money; Grimsdale and Gabriel funded the venture themselves at the outset). Further benefits from Gabriel's involvement, he says, are less tangible and not necessarily reflected in day-to-day operations.

"It's difficult to quantify," he says of the company's relationship with Gabriel. "It certainly adds credibility. And it adds awareness, from a PR perspective."

But, by nature, artist involvement in a start-up business is likely to take a backseat to the business of making music.

Says John A. Malm, Jr., who co-owns a pair of businesses with Trent Reznor, Nothing records and Object, a Cleveland-based distributor of artist- and tour-related merchandise, "Trent's focus remains on cre-

ating his own music, working on film soundtracks and with the gaming industry. The deals take many different forms, but the focus is on the creative product first."

But, for artists willing to think outside the box and attach themselves to the right business projects, their participation can help pay dividends.

Such is the case with Object, which recently launched a new online store, objectmerch.com, to supplement its offline business, which dates back to 1989. The company reported earlier in the year that the site already accounts for about



half of Object's business and promises to become more critical in the future. Object, which began as an outlet for Nine Inch Nails gear, has expanded its reach and now distributes merchandise for other bands with loyal followings, including Radiohead, the Dandy Warhols, Amen, Fatboy Slim, G. Love & Special Sauce, Orbital, Sister Soleil and Throwing Muses.

"Trent and I funded Object ourselves to create quality and unique merchandise that we could not find at existing companies," Malm says. "After bands saw what type of products we were making, they began to migrate toward Object, and the roster grew."

### INTERACTIVE BUSINESS

Not surprisingly, most of the business opportunities for artists in recent years have somehow been related to the Internet.

Public Enemy front man Chuck D co-founded Rapstation.com, a Web venture dedicated to hip-hop culture, in September 1999 with backing from Creamwerks Multimedia and SLO Media.com. Earlier this year, the site launched its own branded Internet service provider, Rapstation Global Connect, in conjunction with software developer Portalvision.

David Bowie also has been active in the Internet. He is the co-founder of UltraStar Internet Services LLC,

a New York-based online sports and entertainment company that powers, among other sites, Bowie's fan site and a Bowie subscription site called BowieNet.

The challenge for the artist is determining the right business concept to work with. As Gabriel told Billboard at the time of OD2's launch, "Artists get hit by everyone who's got an Internet music idea."

Other artists have found themselves playing the role of venture capitalist in recent years, making strategic investments in start-up companies with music connections.

David Crosby recently made an investment in DataPlay, a new digital media storage format that has backing from the likes of Universal Music Group and retailer Trans World Entertainment and is set to bow early next year.

Other artists who have made high-profile investments in new companies include Alanis Morissette, who was an early investor in MP3.com, and Madonna, who, through Maverick Records, invested in online music site Listen.com.

Listen.com president Sean Ryan says the benefit of Madonna's investment in the company was not additional legitimacy within the investment community; rather it was the networking opportunities within the music industry that grew out of the deal. "It didn't help raise additional money so much," says Ryan. "But the relationship we have with Maverick and the types of relationships they introduced us to—those have been quite helpful."

But the trend toward having well-known artist investors and/or founders has trailed off with a pull-back in Internet investing and a fall off in the technology sector as a whole. Artists still find the most success in using their brand power to create their own joint-venture labels with larger record companies, as in the case with Maverick and Nothing, among many others.

Indeed, the success of many non-label, artist-backed businesses has been questionable at best.

"It's less useful these days, unless along with an investment come substantial contributions by that artist beyond just lending a name," says Ryan of associations with artists. "If you had an artist willing to work with you or invest in you and, in addition, contributed catalog that was hard to get or had promotional commitments—then those types of things start to be worth more. But just having the name, I find the bloom is off that."

## Credit

Continued from page 1

merger with Alliance Entertainment Corp. doesn't go through. That deal was being worked on at press time.

In another instance, Tower Records/Video/Books suffered a credit squeeze when its banks provided a one-year extension to its revolving credit facility, which forced a loan downsizing on the merchant from the \$275 million total that the original loan provided to \$100 million by the end of this year. But Tower's strong turnaround efforts staved off most of the loan

downsizing, leaving the company with at least \$195 million in credit availability through April 23, when the loan comes due.

In addition to the above instances, a couple of other lenders have had tastes in their mouths, due to the liquidation in August of Pacific Coast One-Stop, which had a revolving lending facility with Coast Business Credit in California, and the forced Chapter 11 filing in July by National Record Mart, which has an asset-based loan with Fleet Capital, in Glastonbury, Conn.

On the other hand, in August, Music Network signed a deal for a \$30 million asset-based revolving credit facility from Wells Fargo Retail Credit. It was the first time Wells Fargo had done a loan with a music retailer. And, in October, the Virgin Entertainment Group North America received a new revolving credit facility from Boston-based Fleet Retail Finance. The amount and the terms of the asset-backed facility was not disclosed, but it represents the first time that the North America unit has its own, separate from its corporate parent, the Virgin Entertainment Group. (Fleet Retail and Fleet Capital are not affiliated.)

"Some new banks that have not traditionally been in our industry, like Wells Fargo, have come in," says the head of a company that falls into one of the 10 largest music accounts. But he predicts that deals with other new banks "will be few and far between."

### TOUGHER TIMES

A number of factors, including the economic outlook, the downturn in the stock market and the Sept. 11 tragedies, are making for a tougher credit market in general, with lending institutions becoming much more cautious in their lending activities, according to Michael Catain, president of Universal Capital Partners in Minneapolis, which often serves as an advisor to lenders.

In addition to overall economic

concerns, when the lending institutions look at the music industry, "they see a lack of growth, not enough equity to stave off a recession, CD burning and the majors touting direct downloads to consumers," notes the president of one large music account. Moreover, they see that the mass-merchants segment is growing at the expense of music specialty chains.

With the economy in general and the music industry in particular, "it's no wonder the banks look at the industry and want to run like hell," adds the president of a large music merchandiser.

A financial executive at one of the major distributors agrees, saying that the "banks and insurance com-

panies are viewing the music industry as a place not to be." Some, like Congress Financial, appear to be backing out. The others that are in the midst of loans are becoming much more restrictive in application of the lending formulas used

to determine the amount that can be borrowed, that executive says.

For instance, in the case of Valley Media, Congress Financial has become very aggressive in challenging the wholesaler in what inventory is eligible as collateral and what accounts receivable are likely to be paid, thus effectively lowering the amount of collateral available for the account to borrow against.

Valley Media's situation is a prime example of how the industry has changed, says one credit executive with a major. "Even though Valley was in a tight spot, the balance sheet wasn't that bad," notes that executive. "But the lender wants to pull out, and no one wants to replace it. That is the worry. In the old days, other banks would have been lining up at the door. Now, it forces a bankruptcy or a sale."

### BACKING IT UP

Traditionally, revolving credit facilities of music retailers were based on cash flow. But, when music retailers experienced a downturn in the mid-1990s due to the price war, cash-flow lending became scarce, forcing retailers to turn to asset-back lenders, i.e. pledging their inventory and other corporate assets against loans. If a retailer was struggling, such banks were lenders of last resort. But asset-back lenders also proved to be desirable for healthy retailers since such lenders charged lower interest rates in those situations.

Whatever the reason for the trend, the majors, which previously often had Uniform Commercial Code liens on the inventory provided to retail on credit, had to subor-

Continued on page 76





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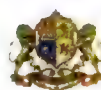
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COME SEE ABOUT ME Where Did Our Love Go? Can I Get a Witness YOU CAN'T HURRY LOVE STOP IN THE NAME OF LOVE  
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DR. WALKER AND THE ALLSTARS How Sweet It Is to Be Loved By You Please Mr. Postman MARTHA & THE VANDELLAS  
STEVIE WINWOOD Roll With It THE ISLEY BROTHERS Take Me in Your Arms and Rock Me a Little While KIM WESTON  
Love Is Like a Heatwave Papa's Got A Brand New Bag I GOT YOU (I FEEL GOOD) Living In America  
IT'S A MAN'S WORLD Cold Sweat (Part One) I GOT THE FEELIN' Say It Loud—I'm Black & Proud (Part One)  
MOTHER POPCORN (YOU GOT TO HAVE A MOTHER FOR ME) It's A Man's, Man's, Man's World (But It Wouldn't Be Without A Woman)  
LICKING-STICK Sex Machine TWIST AND SHOUT It's Your Thing BETWEEN THE SHEETS FIGHT THE POWER  
That Lady (Who's That Lady) SUMMER BREEZE Love the One You're With SMOOTH SAILIN' TONIGHT SHOUT  
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AIN'T NOTHING LIKE THE REAL THING I Heard It Through The Grapevine INNER CITY BLUES (MAKE ME WANNA HOLLER)  
Mercy Mercy Me (The Ecology) WHAT'S GOING ON Trouble Man SEXUAL HEALING My Mistake (Was To Love You)  
DISTANT LOVER After The Dance GOT TO GIVE IT UP (PT.1) Ego Tripping Out LET'S GET IT ON

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# Music & Money Symposium

**Billboard Gathers Expert Panelists To Discuss The Current Economic Conditions And Opportunities**

BY MATTHEW BENZ

NEW YORK—"I think there are a lot of misconceptions about what it is... I think there are many moving pieces, and that all needs to be explained." Those are the words of Michael Elkin, chair of law firm Thelen Reid & Priest's entertainment practice group. While they are in reference to the somewhat arcane subject of music-asset securitization, they could perhaps just as easily be applied to the subject of music and money itself.

Some of the economics of the music industry may seem very strange indeed—the way in which, for example, record labels invest in dozens of artists with the expectation (and hope) that perhaps one or two prove successful. That may help to explain why, as Elkin himself says, "Very few institutions actually understand the record business."

In an effort to dispel some of the

myths and focus on the new realities facing the business of music, Billboard, in conjunction with Prudential Securities, convenes on Nov. 13 its very first Music & Money Symposium.

The one-day event, which is being held at the St. Regis Hotel in New York, draws together executives from firms throughout the music industry, including record labels, music publishers, new-media companies and touring and promotion firms. They will join finance and consulting professionals for panel discussions on such subjects as the valuation of music assets in mergers and acquisitions, the funding climate for new ventures and the future of asset securitization.

Confirmed panelists come from across the spectrum of music and

include DataPlay chief marketing officer Pat Quigley, Zelnick Media's Karl Slatoff and Harold Vogel, president of Vogel Capital Management and a former Merrill Lynch entertainment analyst.

Clifford H. Friedman, senior managing director at venture-capital fund Constellation Ventures, is the morning's featured speaker. In the afternoon, AOL Time Warner co-CEO Richard Parsons sits down for an exclusive live interview with CNN talk-show legend Larry King.

Prudential experts, including its director of global equities, Ash Rajan, and senior market strategist Robert H. Stovall, will also be on hand to discuss the right money-management strategies and what's next for Wall Street in the aftermath

of the events of Sept. 11.

All this happens at what Michael Nathanson, an analyst with Sanford C. Bernstein & Co. and a panelist in the session "Mergers & Acquisitions: Valuing Music Assets," says is a critical juncture for the music business. As Nathanson sees it, a "confluence of perfect events"—including consolidation within the retail sector, slowing consumer spending, piracy and the absence of a "technology stimulant" that can drive music sales the way the compact disc did in the 1980s and 1990s—are putting serious pressure on the industry's top and bottom lines.

Thus, the only real way the labels can sell more records is to increase their individual shares of the market. The way to do that, in turn, is to develop one's own artists and also acquire smaller labels, says Nathanson. As a result, "If you're an indie right now and doing well, I expect that you'll have people try to buy you."

### INVESTING IN THE INTERNET

It is the digital distribution of music in streams and downloads that many inside and outside the industry believe will help to get music sales going again.

By now, the first chapter in Internet-music investments has been closed, with the markets consigning to the scrap heap the business models of such firms as Music-maker.com or forcing others, such as ARTISTdirect.com, to retool and recast themselves. Still others—such as MP3.com and Launch.com—have ended up part of larger music or Internet operations.

Those that remain are working to define the exact nature and pricing of the various digital-music platforms they are developing. Phil Leigh, a VP for Internet research at Raymond James & Associates and a panelist in the Symposium session on "The Funding Climate for New Ventures," believes that, despite the turmoil in the sector, venture capitalists and investors remain interested in digital music.

But before they invest, Leigh says these groups want to see the firms they're backing secure the licenses they need and do so on reasonable financial terms. "That hasn't happened yet," says Leigh, "but it does appear to be the next step." With Pressplay and MusicNet, the two major-label-backed digital-music ventures, prepared to launch in the

*Continued on page 76*



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# MUSIC & MONEY

AN EXPANDED MERCHANTS & MARKETING SECTION

## Credit

**Continued from page 72**

dinate such liens to the banks. So now, the majors are looking for other ways to protect themselves, including getting letters of credit and/or personal guarantees from the retail owners.

Even with that backup protection, the majors are now less secure than they have ever been. "So that makes us more cautious," says another credit manager. Furthermore, "We are used to getting our way," in decisions that involve music merchants, but that doesn't happen too often anymore, laments another label financial executive.

If the banks are now calling the shots, some industry observers complain that the lending institutions don't have a handle on how to measure the problems of the music industry. For instance, a financial executive at one of the major distribution companies points out that "the Internet is a much diminished factor because its growth for music sales is much slower than anybody has been projecting."

Barry Sosnick, an analyst with Fahnstock & Co., adds, "Whether the banks have it right or not, they can clearly see some of the risks out there, but, like all other entities, the banks have overreacted. They don't realize that the challenges that are facing the music industry are hurting some [music merchandisers] but coming through to the benefit of others. For every retailer that is going to struggle, some other retailer is going to benefit. The blanket application of tougher credit on the entire industry is somewhat frustrating."

Moreover, the banks' lending practices may be forcing the labels' hand as well, when it comes to providing credit to music retailers. "What other industry gives this much credit to their retailers?" asks one financial executive. "Now, it's just a question of at what point will the vendors lose their stomach for very liberal credit policies."

### CHAIN REACTIONS

But financial executives with the majors say they are already reigning in credit policies. When the banks tighten their credit, "we look at tightening our credit, too," says one of those executives.

Another credit manager explains that since "the banks are reacting sooner than before, we have to stay in the loop and react sooner." But he adds that, so far, "the [accounts] getting squeezed are where there are inherent problems."

On the other hand, he points out that, in some ways, tighter credit policies make the industry become more efficient. "We still want to sell music, but we have to do it more



DREESE

efficiently. That means we ship less but have a faster turnaround of inventory, so there is less inventory in the system everywhere—which plays into just-in-time delivery."

While some note that the labels have been mirroring the banks in tightening up credit in order to protect themselves, one label financial executive wonders if they will be able to maintain tighter policies. "Ever since the FTC did away with MAP, traditional retailers are no longer able to compete with mass merchants," that label financial executive notes. "Since we can't rely on the mass merchants to break developing artists, we will still have to go to traditional retailers, so you may wind up supporting developing artists with larger outlays of credit. Even with that, it will be tougher in the future to break developing artists."

Fahnstock's Sosnick has no sympathy for the labels. "The labels are getting what they deserve," he states. "They have backed them-

selves into a corner in floating hopes of digital distribution ahead of any proof of it being a viable format." If the banks have been frightened into tightening up their credit, "the labels have actually done this to themselves, and they are reaping what they sow."

But Universal Capital's Catain says that, while the banks have become more cautious, the industry can educate them so that they can alleviate some of the lending institutions' concerns. He points out that, as an advisor to banks, he has helped their lending executives understand that T-shirts, posters and other accessories have value and can be used as collateral and can be lent against. Similarly, lenders previously didn't understand returns authorizations and wouldn't lend against such product. But that too has changed. Catain argues that the banks will learn that brick-and-mortar will always have a role in music retail, and that should help the credit situation.

However, Mike Dreese, CEO of Newbury Comics, is worried that the worst has yet to visit the industry. "The last time there was a downturn in the industry, in the mid-'90s, is very analogous to now," Dreese says. "There was loose credit, and, when the window shut, it did so forcefully and suddenly. My apprehension is what if what we are going through becomes a hard recession. If Christmas is bad, you will see the whole financial industry reevaluate their lending, and there is a good chance that the window will slam hard."

## Symposium

**Continued from page 74**

coming months, "the next thing to do is to license other entities."

### ADDED SECURITIZATION

As for securitization, in the arcane world of music-industry finance, it may be the strangest bird of all. It has been a much-discussed subject ever since David Bowie secured \$55 million for himself through the 1997 sale of bonds backed by future royalty payments. Yet the fact remains that only a handful of deals of this sort, whether for artists, record labels or performing-rights organizations, have ever gotten done.

Michael Elkin, who is a panelist in the session titled "The Future of Asset Securitization," is among those who believe securitization can and will be employed by more music firms who find it difficult to raise capital by traditional means, such as secured lending or joint ventures with more established companies.

Securitization, says Elkin,

gives smaller firms "an entrée into the capital markets, because you're basically able to provide the same credit risk as a Time Warner. You're not evaluated on the basis of your balance sheet; you are looked at simply [in terms of] how your copyrights have done historically."

"I see it not as a craze that started or ended," says Elkin, whose firm's clients have included Iron Maiden as well as SESAC. "I see the fad as having given rise to looking at securitization as a way to attract capital at very competitive rates and something that will be considered constantly in the future."

These are the times that try music-industry executives' souls. "You have an industry that has stopped growing," says Nathanson. "You have a retail base that has contracted. You have price points that are being skewed because the Internet's giving [music] away for free."

It is a dire analysis, but one that is certainly rooted in the new realities of the day. By the end of the Billboard Music & Money Symposium, perhaps some light will have been shed on the new opportunities that also exist.



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## Events Calendar

### NOVEMBER

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bog-

art Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 12, **Empowerment Strategies for a Changing Music Industry**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences and the Rock and Roll Hall of Fame, Cleve-

land. 312-786-1121.

Nov. 13, **Amen! Christian Music Conference**, Robert Treat Hotel, Newark, N.J. 516-621-6424.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 15, **The Music Industry After 9/11**, presented by AIMP, Dillon's, New York City. 212-758-6157.

Nov. 19, **Shortlist of Music Prize Event**, Knitting Factory, Los Angeles. 323-463-0204.

Nov. 30-Dec. 2, **Caribbean Music Expo 2001**, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

### DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 4, **The Circle**, Musical Theater Works, New York City. 516-621-6424.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 6-8, **2001 Aspen Artist Development Conference**, St. Regis Aspen, Aspen, Colo. 970-544-8292.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

Dec. 11, **40th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Dec. 19, **Entertainment Lawyers: How to Find One and What to Expect**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

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com Nov. 8-18 can bid on Old Navy items designed or signed by such celebrities as **Britney Spears**, **Destiny's Child**, **'N Sync**, **Busta Rhymes**, **Joni Mitchell**, and many others. Proceeds will help in providing music, dance, drama, and visual arts classes to children attending under-served public schools. Contact: **Gloria Friedmann** at 212-453-2244.

**WINSTON'S DONATIONS:** All artist royalties raised from the sale of **George Winston's** latest project, a six-track CD titled *Remembrance* (Windham Hill), will be donated to survivors and families of victims of the Sept. 11 tragedies. Winston produced the album and wrote four of the tracks. He is also planning an upcoming benefit concert in New York City this December, though a date and location is not yet known. Contact: **Rachelle Schlosser** at 718-268-8829.

**MORE TRAGEDY AID:** Urban/jazz keyboardist **Alex Bugnon** will perform a benefit concert at New York City's Beacon Theater Nov. 14. All proceeds from ticket sales will go toward the World Trade Center Disaster Relief Fund. Contact: **Athena Pope** at 310-391-9684.

**WRAP-UPS:** The Country Freedom Concert, which took place Oct. 21 in Nashville and featured **Tim McGraw**, raised more than \$5.1 million for the Disaster Relief Fund. The concert was broadcast live on CMT. (Contact: **Tiffany Borgelt** at 615-599-2777, ext. 229.) Also, the Young Musicians Foundation's *Una Festival de Galla Latinoamericana* charity benefit, which took place Oct. 26 in Los Angeles, raised more than \$250,000 for performance opportunities, financial assistance, and music education for young people. The event featured performances by **Poncho Sanchez** and **David Foster**. Contact: **Jamie Sarachit** at 310-449-2878.

## Good Works

**ADDICTION AID:** The American Foundation of Addiction Research is hosting a fund-raising dinner and a number of workshops Nov. 15-17 at the Hermitage Hotel in Nashville. The Nov. 15 dinner will feature an auction and performances from **Jimmy Hall**, **John Kay** of **Steppenwolf**, and **Mike Elred**. Individual tickets to the event are \$150. A free lecture on sex addiction will take place Nov. 16, and a workshop on intimacy and recovery will be held Nov. 17. The workshop is \$45 for advanced registration and \$55 at the door. Contact: **Alison Auerbach** at 615-297-1033.

**SANTA TRAIN:** Country artists **Joe Diffie** and 11-year-old **Kree Harrison** will be taking the Santa Special train Nov. 17 to distribute more than 15 tons of gifts to children in Appalachia. The train departs from Shelby, Ky., and will make several stops in Kentucky and Virginia communities before arriving in Kingsport, Tenn. Contact: **Steve Levesque** at 310-860-9170.

**LYMPHATIC RESEARCH BENEFIT:** A number of Nashville singer/songwriters will take part in a benefit concert aiding the Lymphatic Research Foundation Nov. 18. Participants in the show, which will be held at 12th & Porter in Nashville, will include **Beth Nielson Chapman**, **Gary Burr**, **Billy Dean**, and the **Wilkinsons**. A silent auction featuring items from celebrities and local businesses will also take place. Contact: **Jeff Walker** at 615-269-7071, ext. 123.

**ARTS EDUCATION AUCTION:** Yahoo Auctions and Old Navy have teamed to benefit the arts education organization P.S. Arts. Visitors to oldnavy.

**Solution to this week's puzzle (page 102)**

E	M	A	J	A	H	E	M	M	I	N	T	S
C	E	R	O	D	I	V	A	A	R	E	W	E
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	M	E	I	N	E	T	A		S	E	W	
H	A	P	P	Y	D	A	Y	S	A	R	E	
E	L	I	N	O	T	I	M	A	C	H	O	
A	L	A	M	O		H	E	R	E	A	G	A
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S	N	O	R	E		N	D	A	K		E	N

## Life Lines

### BIRTHS

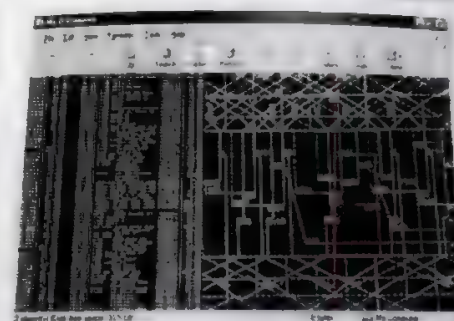
Girl, Tess Honor, to **Marcia Edelstein** and **Harry Darrow**, Sept. 21 in New York City. Mother is senior VP of creative marketing for Columbia Records. Father is an art director.

Girl, Eden Annette, to **Flourine** and **Brad Mehldau**, Oct. 16 in Amsterdam. Father is a jazz pianist.

Boy, Jake Alan, to **Michelle** and **Jeremy Popoff**, Oct. 17 in Orange County, Calif. Father is a guitarist for rock band Lit.

Girl, Delana Grace, to **Tammy Rogers** and **Jeff King**, Oct. 19 in Nashville. Mother is a singer/songwriter. Father is a studio musician.

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# AOL, Maverick Partnership Pays Off For New Artists

BY BRIAN GARRITY

NEW YORK—Can the Internet deliver a ready-made audience for new priority acts, prior to support at MTV and radio and before an album's release?

AOL Music is betting it can, and it is pointing to a recent marketing campaign with Warner Music Group's Maverick Records for Michelle Branch as proof of its ability to get the word out on new artists.

The company teamed with Maverick to aggressively push the video and download of Branch's first single, "Everywhere," across its properties—music hub AOL Music, new-music channel the Artist Discovery Network, its teen channel, and its home page, as well as on AOL-owned Web sites AIM, Netscape, CompuServe, and ICQ—a month ahead of the release of her debut album, *The Spirit Room*.

AOL premiered the video and released a companion promotional download the week of July 20 through its Artist Discovery Network. By early August, Branch was being plugged across AOL, including on the service's welcome screen, where she was billed as the "Anti-Britney."

AOL and Maverick contend that the early push helped the track debut Aug. 10 on MTV's *TRL*, shortly after the video was picked up by the channel. At the time, the song was not yet



CONROY

established at radio—and it would take close to another month for the track to crack the top 20. "Everywhere" was at No. 12 on The Billboard Hot 100 in the Nov. 10 issue.

Jeremy Welt, head of new media at Maverick, argues that the promotion demonstrates that AOL "can make a certain demographic very aware of an artist if they want to. For us, that's the power they brought to it. Whatever that *TRL* demo is, it already seemed to know all about her when she had only been on the channel for a couple of days."

Kevin Conroy, head of AOL Music, says that was the plan. "One of the key priorities for us was to identify some new artists that we could build plans to support," he says, "and really begin to test our ability to make a meaningful difference in building exposure, creating excitement, and really setting the stage to sell records and break acts."

But whether AOL actually delivered Branch is up for debate, as it was hardly alone in plugging the album. Vivendi Universal's MP3.com was also featuring the track, as was Yahoo's Launch.com.

What's more, while the Internet steadily wins praise as a powerful music promotion tool, the medium's ability to help record companies break new acts largely remains as much of an art as it is a science.

Still, through integrated campaigns like that for Branch, AOL is banking on its ability to change that. Conroy says the collaboration is the first of many such efforts and that time will tell.

"The lifeblood of the industry is helping artists establish careers in an increasingly difficult marketplace, in an increasingly challenging environment, and at a time when record sales are essentially flat," he says. "We believe in the power of this medium to connect

artists with music fans."

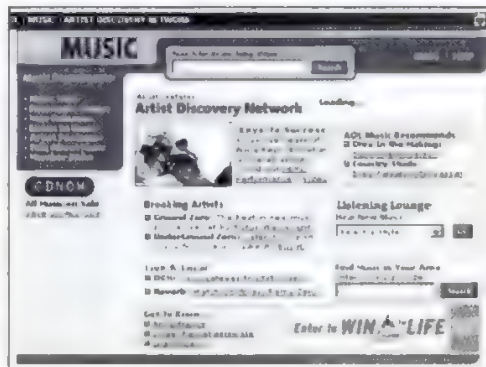
Welt says that what stood out in AOL's campaign was its persistence. "They stuck with her," he says. "She was pretty prominent on the service through the months of August and September. The Internet is kind of like radio. You have to hit people over and over again. They made a commitment to affect the project sales-wise, not just to make it a publicity article."

Her download was also the third-most-popular track on AOL for the month of August. In addition, sister TV property the WB Network ran TV spots for *The Gilmore Girls* that month featuring the track and a tag with Branch's AOL keyword.

Not surprisingly, AOL Music is calling the effort a victory for its reach with consumers.

"It's a great example of what can happen when everything gets lined up," Conroy says. "For a new artist to have that kind of exposure, and to have it before there is a radio picture and well before her video has otherwise been available, [as well as] before the record is available in store, is unprecedented."

Maverick says that the album scanned more than 15,000 units in its first week of release in mid-August—more than double its initial expectations—a fact it attributed to effective early Web marketing.



"From our point of view, online was always going to be crucial, because it was one of the only ways we were going to be able to tell the story," Welt says. "We knew we had a hit song that was eventually going to make it on the radio, but [we didn't know if] this [was] going to tell the story of the artist that we had or [if it] was going to get lumped in as pop music with a whole bunch of other things."

Conroy thinks Branch benefited from being presented on Maverick's terms as opposed to anyone else's. "By virtue of our partnership," he says, "they were able to image her, [rather than] when someone else decided to play her video."

## Sites+ Sounds

by Brian Garrity



**WMG LICENSES ECHO:** Warner Music Group (WMG) is licensing its content to San Francisco-based Echo Networks for use in an on-demand streaming and download subscription offering.

The non-exclusive deal marks the first licensing agreement between WMG and a subscription service developer not connected to MusicNet; it also represents Echo's first wide-reaching deal with a major label for its new service.

Paul Vidich, executive VP of strategic planning and business development at WMG, tells Sites+Sounds that the deal marks the first of a number of such licensing pacts WMG plans to announce over the next month. Terms of the multi-year pact with Echo were not disclosed; however, publishing rights are covered under a recently brokered deal between the Recording Industry Assn. of America and the National Music Publishers' Assn.

**THE STRUGGLE OF ONLINE RADIO:** Independent Internet radio outlets have been folding at a rapid clip in recent weeks, despite surging numbers of consumers listening to streamed music on the Web and the sector's increasing attractiveness to corporate behemoths like AOL. Among the companies to shutter and/or restructure their operations in the past month are NetRadio, ClickRadio, RadioWave, Clear Channel, MTVi, Radio Free Virgin, and Live365.

Executives and analysts attribute the woes of the industry to high bandwidth costs, a poor ad climate, and a lack of venture funding.

"The potential for digital radio to convert from a novelty to an industry is at its most sensitive point yet," says Zack Zalon, GM of Radio Free Virgin. "However, given the fact that the capital markets are in such a slump, people stop recognizing the inherent value in something like this, and the smaller players are just not able to make it through."

One thing that cannot shoulder the blame is listener interest in the format. MeasureCast, a Portland, Ore.-based research firm, reports that listenership to the stations it follows has more than tripled since January.

Jupiter Media Metrix senior analyst Aram Sinnreich says the problem isn't traffic but rather profiting on a per-listener basis: "That's something that no one has been able to do yet."

**MIXING IT UP:** In the latest example of how new music-mixing technologies are changing traditional notions of the DJ culture—not to mention giving

rise to a generation of bedroom DJs in the process—M-nus/Novamute techno artist **Richie Hawtin**, aka **Plastikman**, is performing live sets armed with a laptop loaded with MP3 files rather than a box full of vinyl records.

Using a new mixing technology known as Final Scratch—an application he has invested in, along with partner **John Acquaviva** and system developers N2IT Development—Hawtin can play digital music tracks over any normal turntable. The laptop hooks up to the stereo, and a software interface allows the files to be relayed to a special dub plate that looks and feels like vinyl and plays and responds to the touch in the same way a regular record would.

Hawtin, who is plugging the technology along with his latest album, *DE9: Closer to the Edit*, says the primary advantage of Final Scratch is that it allows the DJ greater convenience—



HAWTIN

a desired track can be searched for far more quickly, and record collections can be left at home. Also, new material can be unveiled almost immediately, instead of waiting for vinyl pressings.

However, he acknowledges that such technology, which is currently being demoed by professional DJs and will be available to consumers next year, is heresy to some of the genre's purists and its two-turntables-and-a-microphone aesthetic. The reason? It further democratizes the notion of what and who a DJ is—especially in the era of free file-swapping services. In other words, DJs no longer need to amass a formidable vinyl collection.

"There's going to be a bit of the push on the DJ," Hawtin observes. "If you're just a DJ, it's not going to cut it because everybody has everything. So it's going to be up to you to create your own special versions and give yourself more of that individuality beyond just putting two records together like every other DJ does."

### TRAFFIC TICKER

Top Music Info Sites

#### Traffic In September

##### TOTAL VISITORS (in 000s)

1. mtv.com	2,589
2. mp3.com	1,409
3. rollingstone.com	1,262
4. getmusic.com	1,070
5. launch.com	840
6. artistdirect.com	788
7. click2music.com	660
8. sonicnet.com	625
9. vh1.com	553
10. bet.com	475

##### AVERAGE MINUTES PER VISITOR PER MONTH

1. bet.com	23:51
2. launch.com	21:59
3. mtv.com	17:26
4. sonicnet.com	11:47
5. mp3.com	7:14
6. vh1.com	5:58
7. getmusic.com	5:45
8. billboard.com	5:28
9. rollingstone.com	5:24
10. artistdirect.com	4:14

Nielsen/

Source: Nielsen/NetRatings September 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.



# NOVEMBER 17 2001 Billboard Top VHS Sales

LAST WEEK	WKS. ON CRT	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b>	<b>2 Weeks At Number 1</b>			
1	2	<b>CATS &amp; DOGS</b> Warner Family Entertainment/Warner Home Video 21253	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
		<b>DR. DOLITTLE 2</b> FoxVideo 2022671	Eddie Murphy	2001	PG	22.98
2	4	<b>THE MUMMY RETURNS</b> Universal Studios Home Video 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
3	4	<b>BARBIE IN THE NUTCRACKER</b> Artisan Home Entertainment 12080	Barbie	2001	NR	19.98
		<b>DUMBO-60TH ANNIVERSARY EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 21623	Animated	1941	G	22.99
4	6	<b>SPY KIDS (PAN &amp; SCAN)</b> Walt Disney Home Video/Buena Vista Home Entertainment 22638	Antonio Banderas Alan Cumming	2001	PG	24.99
5	3	<b>SCOOBY-DOO &amp; THE CYBER CHASE</b> Warner Family Entertainment/Warner Home Video 1746	Scooby Doo	2001	NR	19.96
6	4	<b>WHAT WOMEN WANT</b> Paramount Home Video 198833	Mel Gibson Helen Hunt	2000	PG-13	14.95
7	25	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> Paramount Home Video 153703	Animated	1966	NR	12.95
		<b>DUMBO-60TH ANNIVERSARY EDITION VIDEO &amp; PLUSH GIFT SET</b> Walt Disney Home Video/Buena Vista Home Entertainment 22373	Animated	1941	G	29.99
9	6	<b>WINNIE THE POOH: BOO TO YOU TOO</b> Walt Disney Home Video/Buena Vista Home Entertainment 22340	Winnie The Pooh	1997	NR	14.99
8	7	<b>A SPOOKIE OOKIE HALLOWEEN</b> Walt Disney Home Video/Buena Vista Home Entertainment 22342	Relie Polie Olie	2001	NR	12.99
13	9	<b>WILLY WONKA &amp; THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION</b> Warner Family Entertainment/Warner Home Video 12881	Gene Wilder	1971	G	22.96
10	10	<b>SCOOBY DOO: SPOOKIEST TALES</b> Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
15	9	<b>SEE SPOT RUN</b> Warner Family Entertainment/Warner Home Video 21378	David Arquette	2001	PG	22.96
12	2	<b>BOB THE BUILDER: BOB'S WHITE CHRISTMAS</b> Lynx Studios 21104	Animated	2001	NR	14.99
		<b>WHISPERS: AN ELEPHANT'S TALE</b> Walt Disney Home Video/Buena Vista Home Entertainment 19178	Angela Bassett Joan Rivers	2001	G	22.99
11	4	<b>CROUCHING TIGER, HIDDEN DRAGON (SUBTTLED)</b> Columbia TriStar Home Video 86888	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
18	5	<b>PEANUTS: HOLIDAY COLLECTION</b> Paramount Home Video 156683	Animated	2001	NR	38.85
14	8	<b>MEN OF HONOR</b> FoxVideo 2032888	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
19	32	<b>THE MUMMY</b> Universal Studios Home Video 83883	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
16	27	<b>THE EMPEROR'S NEW GROOVE</b> Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
		<b>DR. DOLITTLE</b> FoxVideo 7762	Eddie Murphy	1998	PG-13	9.98
17	18	<b>BRING IT ON</b> Universal Studios Home Video 87113	Kirsten Dunst	2000	PG-13	14.98
		<b>PAY IT FORWARD</b> Warner Home Video 18877	Kevin Spacey Helen Hunt	2000	PG-13	14.95
20	12	<b>RECESS: SCHOOL'S OUT</b> Walt Disney Home Video/Buena Vista Home Entertainment 12213	Animated	2001	G	24.99
21	12	<b>RUGRATS: ALL GROWN UP</b> Nickelodeon Video/Paramount Home Video 838413	Animated	2001	NR	12.95
31	86	<b>HOW THE GRINCH STOLE CHRISTMAS! ♦</b> Warner Home Video 65428	Animated	1966	NR	14.95
		<b>VERTICAL LIMIT</b> Columbia TriStar Home Video 89488	Chris O'Donnell Robin Tunney	2000	PG-13	14.95
25	3	<b>FRANKENPOOH</b> Walt Disney Home Video/Buena Vista Home Entertainment 2844	Winnie The Pooh	1995	FJR	14.99
24	10	<b>POKEMON 3 - THE MOVIE</b> Warner Home Video 21251	Ikue Ootani Veronica Taylor	2001	G	22.99
23	20	<b>COYOTE UGLY</b> Touchstone Home Video/Buena Vista Home Entertainment 21798	Piper Perabo Adam Garcia	2000	PG-13	14.99
		<b>102 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 21628	Glenn Close	2000	G	14.99
29	16	<b>THE LITTLE VAMPIRE</b> New Line Home Video/Warner Home Video 5182	Jonathan Lipnicki	2000	PG	14.95
		<b>PROOF OF LIFE</b> Warner Home Video 19052	Meg Ryan Russell Crowe	2000	R	14.95
34	5	<b>THOMAS &amp; FRIENDS: BEST OF THOMAS</b> Anchor Bay Entertainment 1200	Thomas & Friends	2001	NR	12.98
22	13	<b>THE GOONIES</b> Warner Home Video 13275	Sean Astin Josh Brolin	1985	PG	14.95
		<b>SHIRLEY TEMPLE GIFT SET</b> FoxVideo 200342	Shirley Temple	2001	NR	39.98
33	19	<b>THE PATRIOT</b> Columbia TriStar Home Video 86702	Mel Gibson	2000	R	14.95
		<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b> FoxVideo 200032	Liam Neeson Ewan McGregor	1999	PG	24.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦♦ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦♦♦ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# NOVEMBER 17 2001 Billboard Top DVD Sales

LAST WEEK	WKS. ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
		<b>NUMBER 1</b>	<b>2 Weeks At Number 1</b>		
1	2	<b>Star Wars: Episode I-The Phantom Menace</b> FoxVideo 202291	Liam Neeson Ewan McGregor	PG	24.98
		<b>Dr. Dolittle 2</b> FoxVideo 2022671	Eddie Murphy	PG	22.98
		<b>Final Fantasy: The Spirits Within</b> Columbia TriStar Home Video 86249	Ming-Na Wen Alec Baldwin	PG-13	29.95
2	3	<b>Snow White And The Seven Dwarfs</b> Walt Disney Home Video/Buena Vista Home Entertainment 21624	Animated	G	29.99
3	2	<b>Cats &amp; Dogs</b> Warner Family Entertainment/Warner Home Video 21253	Jeff Goldblum Elizabeth Perkins	PG	22.98
		<b>Dumbo-60th Anniversary Edition</b> Walt Disney Home Video/Buena Vista Home Entertainment 21623	Animated	G	29.99
4	4	<b>The Mummy Returns (Full Frame)</b> Universal Studios Home Video 86741	Brendan Fraser Rachel Weisz	PG-13	26.98
6	3	<b>The Godfather DVD Collection</b> Paramount Home Video 13674	Marlon Brando Al Pacino	R	105.99
5	4	<b>The Mummy Returns (Widescreen)</b> Universal Studios Home Video 21700	Brendan Fraser Rachel Weisz	PG-13	26.98
		<b>Monty Python And The Holy Grail</b> Columbia TriStar Home Video 86702	Monty Python	PG	29.95
		<b>Ultimate Jordan</b> USA Home Entertainment 80167	Michael Jordan	NR	26.98
9	5	<b>A Knight's Tale</b> Columbia TriStar Home Video 86143	Heath Ledger	PG-13	27.96
		<b>Freddy Got Fingered</b> FoxVideo 200499	Tom Green	R	29.98
7	3	<b>Bridget Jones's Diary</b> Miramax Home Entertainment/Buena Vista Home Entertainment 21706	Renee Zellweger	R	29.99
10	5	<b>The Simpsons: Season 1</b> FoxVideo 220389	The Simpsons	NR	39.98
8	2	<b>Angel Eyes</b> Warner Home Video 21425	Jennifer Lopez Jim Caviezel	R	24.98
14	7	<b>Blow</b> New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
12	6	<b>Spy Kids</b> Walt Disney Home Video/Buena Vista Home Entertainment 22638	Antonio Banderas Alan Cumming	PG	29.99
13	5	<b>Along Came A Spider</b> Paramount Home Video 33614	Morgan Freeman Monica Potter	R	29.99
16	9	<b>Exit Wounds</b> Warner Home Video 11068	Steven Seagal DMX	R	24.98
11	4	<b>The Terminator</b> MGM Home Entertainment 100182	Arnold Schwarzenegger Linda Hamilton	R	26.98
15	5	<b>Driven</b> Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
		<b>Barbie In The Nutcracker</b> Artisan Home Entertainment 12081	Barbie	NR	19.98
20	4	<b>Boogeymen</b> Hanna Inc./Universal Studios Home Video 21371	Various Artists	NR	19.98
21	104	<b>The Matrix</b> Warner Home Video 1773	Keanu Reeves Laurence Fishburne	R	24.98

# NOVEMBER 17 2001 Billboard Top Video Rentals

LAST WEEK	WKS. ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
		<b>NUMBER 1</b>	<b>1 Week At Number 1</b>	
		<b>Dr. Dolittle 2</b> FoxVideo 2022671	Eddie Murphy	PG
1	2	<b>Cats &amp; Dogs</b> Warner Family Entertainment/Warner Home Video 21254	Jeff Goldblum Elizabeth Perkins	PG
2	4	<b>The Mummy Returns</b> Universal Studios Home Video 86025	Brendan Fraser Rachel Weisz	PG-13
		<b>Final Fantasy: The Spirits Within</b> Columbia TriStar Home Video 86249	Ming-Na Wen Alec Baldwin	PG-13
3	5	<b>Along Came A Spider</b> Paramount Home Video 33612	Morgan Freeman Monica Potter	R
4	5	<b>A Knight's Tale</b> Columbia TriStar Home Video 86140	Heath Ledger	PG-13
		<b>Freddy Got Fingered</b> FoxVideo 200423	Tom Green	R
		<b>Angel Eyes</b> Warner Home Video 21425	Jennifer Lopez Jim Caviezel	R
5	3	<b>Bridget Jones's Diary</b> Miramax Home Entertainment/Buena Vista Home Entertainment 21706	Renee Zellweger	R
7	7	<b>Blow</b> New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R
6	4	<b>Heartbreakers</b> MGM Home Entertainment 100241	Sigourney Weaver Jennifer Love Hewitt	PG-13
9	9	<b>Exit Wounds</b> Warner Home Video 11068	Steven Seagal DMX	R
8	6	<b>Spy Kids</b> Dimension Home Video/Buena Vista Home Entertainment 22638	Antonio Banderas Alan Cumming	PG
11	6	<b>Someone Like You</b> FoxVideo 180292	Ashley Judd Hugh Jackman	PG-13
13	9	<b>Joe Dirt</b> Columbia TriStar Home Video 85728	David Spade	PG-13
12	6	<b>Driven</b> Warner Home Video 21013	Sylvester Stallone	R
16	11	<b>15 Minutes</b> New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
17	8	<b>Memento</b> Columbia TriStar Home Video 86676	Guy Pearce Joe Pantoliano	R
14	10	<b>Hannibal</b> MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
10	3	<b>One Night At McCool's</b> USA Home Entertainment 8688002	Matt Dillon John Goodman	R

♦ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦♦ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.



# NOVEMBER 17 2001 Billboard Top Kid Video

LAST WEEK	WEEKS ON	TITLE Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
1	4	<b>BARBIE IN THE NUTCRACKER</b> Artisan Home Entertainment 2006	2001	19.98
2	3	<b>SCOOBY-DOO &amp; THE CYBER CHASE</b> Warner Home Video 2001	2001	19.96
3	29	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> Paramount Home Video 153702	1998	12.95
5	14	<b>WINNIE THE POOH: BOO TO YOU TOO</b> Walt Disney Home Video/Buena Vista Home Entertainment 22940	1997	14.99
4	7	<b>A SPOOKIE OOKIE HALLOWEEN</b> Walt Disney Home Video/Buena Vista Home Entertainment 22942	2001	12.99
6	10	<b>SCOOBY DOO: SPOOKIEST TALES</b> TriStar Home Entertainment/Warner Home Video 1259	2001	14.95
7	2	<b>BOB THE BUILDER: BOB'S WHITE CHRISTMAS</b> Lynce Studios 24104	2001	14.99
8	5	<b>PEANUTS: HOLIDAY COLLECTION</b> Paramount Home Video 4991	2001	38.85
9	12	<b>RUGRATS: ALL GROWED UP</b> Nickelodeon Video/Paramount Home Video 20411	2001	12.95
11	106	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> Warner Home Video 45429	1966	14.95
10	6	<b>FRANKENPOOH</b> Walt Disney Home Video/Buena Vista Home Entertainment 2944	1995	14.99
12	5	<b>THOMAS &amp; FRIENDS: BEST OF THOMAS</b> Artisan Home Entertainment 205	2001	12.98
15	15	<b>THE BOOK OF POOH: STORIES FROM THE HEART</b> Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
		<b>BOB THE BUILDER: CAN WE FIX IT?</b> Lynce Studios 24101	2001	14.99
16	10	<b>DORA THE EXPLORER: TO THE RESCUE</b> Nickelodeon Video/Paramount Home Video 21443	2001	12.95
19	17	<b>POWER RANGERS: IN 3-D</b> Freemantle 41049	2001	14.98
14	4	<b>SCOOBY DOO MEETS THE BOO BROTHERS</b> Warner Home Video/Buena Vista Home Entertainment 22941	2001	14.95
		<b>BOB THE BUILDER: PETS IN A PICKLE</b> Lynce Studios 24102	2001	14.99
17	7	<b>ELMO'S WORLD: WILD WILD WEST</b> Sony Music 54072	2001	12.98
		<b>DORA THE EXPLORER: WISH ON A STAR</b> Nickelodeon Video/Paramount Home Video 21443	2001	12.95
20	9	<b>BARNEY: LET'S GO TO THE ZOO</b> Barney Home Video/Lynce Studios 2075	2001	14.95
23	8	<b>POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER</b> Freemantle 41050	2001	14.98
18	8	<b>BLUE'S CLUES: CAFE BLUE</b> Nickelodeon Video/Paramount Home Video 21443	2001	9.95
		<b>SESAME STREET: KIDS' FAVORITE SONGS</b> Sony Music 54071	2001	9.98
		<b>BOB THE BUILDER TO THE RESCUE!</b> Lynce Studios 24100	2001	14.99

# NOVEMBER 17 2001 Billboard Recreational Sports

LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
2	22	<b>NASCAR RACERS: START YOUR ENGINES</b> Fox Video 2000298	5.78
1	5	<b>WWF: SUMMERSLAM 2001</b> Sony Music Entertainment 612	19.95
5	4	<b>WWF: BEST OF WRESTLEMANIA</b> Sony Music Entertainment 631	14.95
4	5	<b>WWF: UNDERTAKER - THIS IS MY YARD</b> Sony Music Entertainment 266	14.95
3	9	<b>TONY HAWK'S TRICK TIPS: VOL. II</b> Sony Music Entertainment 77020	14.98
9	4	<b>WWF: INVASION 2001</b> Sony Music Entertainment 615	19.95
7	18	<b>WWF: BEST OF RAW VOL. 1</b> Sony Music Entertainment 639	14.95
6	26	<b>WWF: LITA IT JUST FEELS RIGHT</b> World Wrestling Federation Home Video 274	14.95
8	24	<b>WWF: WRESTLEMANIA X SEVEN</b> World Wrestling Federation Home Video 269	19.95
10	13	<b>HALL ABOVE ALL</b> World Wrestling Federation Home Video 267	14.95
14	3	<b>WWF: BEST OF RAW VOL. 3</b> Sony Music Entertainment 206	19.98
11	49	<b>THE BEST OF BACKYARD WRESTLING 2</b> Sony Music Entertainment 200	19.99
		<b>TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1</b> Redline Entertainment 77002	15.95
		<b>ECW: BEST OF CACTUS JACK</b> Parade Video 71725	19.95
13	18	<b>FUTURE KINGS OF THE RING</b> Backyard Video 71000	19.95
15	39	<b>MICHAEL JORDAN TO THE MAX</b> Freemantle 24106	14.98
12	15	<b>NBA: 2001 NBA FINALS CHAMPIONSHIP</b> USA Home Entertainment 60194	19.95
16	30	<b>WWF: ACTION</b> Sony Music Entertainment 261	14.95
19	28	<b>WWF: DIVAS IN BEDONISM</b> World Wrestling Federation Home Video 281	14.95
		<b>WWF: NO WAY OUT</b> World Wrestling Federation Home Video 258	19.95

# NOVEMBER 17 2001 Billboard Health & Fitness

LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
1	140	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Artisan Home Entertainment 30813	14.98
2	155	<b>TOTAL YOGA</b> Sony Music 54071	9.95
3	25	<b>DENISE AUSTIN: POWER YOGA PLUS</b> Artisan Home Entertainment 11754	14.98
7	79	<b>YOGA FOR BEGINNERS: STRESS RELIEF</b> Living Arts 1070	14.95
6	86	<b>YOGA CONDITIONING FOR WEIGHT LOSS</b> Living Arts 1070	14.98
10	10	<b>METHOD: ALL IN ONE</b> Parade Video 572	12.98
9	131	<b>YOGA FOR BEGINNERS: ABS YOGA</b> Living Arts 1075	9.98
8	36	<b>THE METHOD PILATES: TARGET SPECIFICS</b> Parade Video 572	12.98
4	59	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.M. PILATES</b> Artisan Home Entertainment 10452	14.98
5	367	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1070	14.98
15	53	<b>THE METHOD PILATES: PRECISION TONING</b> Parade Video 572	12.98
13	32	<b>PILATES: BEGINNING MAT WORKOUT</b> Living Arts 1070	14.95
11	94	<b>YOGA FOR BEGINNERS COLLECTION</b> Living Arts 1070	17.98
12	29	<b>BASIC YOGA FOR DUMMIES</b> Artisan Home Entertainment 2546	9.99
14	148	<b>BILLY BLANKS: TAE BO WORKOUT</b> Ventura Distribution 2274	39.95
		<b>PILATES FOR DUMMIES</b> Artisan Home Entertainment 1946	9.99
17	3	<b>TAE BO ADVANCED WORKOUT 2: PAK</b> Ventura Distribution 2435	29.95
18	2	<b>YOGA FOR BEGINNERS: LOWER BODY</b> Living Arts 1075	9.95
16	44	<b>BILLY BLANKS: TAE BO CLUB-GET RIPPED 6 PACK</b> Ventura Distribution 2434-3	29.98
		<b>DENISE AUSTIN: BLAST OFF TEN POUNDS</b> Artisan Home Entertainment 10154	14.98

RIAA gold certification for sale of 125,000 units or a dollar volume of \$8 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

All 3 charts compiled from a national sample of retail store and rack-jobber reports collected, compiled, and provided by VideoScan.

# HOME VIDEO

## 'Dr. Cindy' Promotes 'Mommy'

BY MOIRA McCORMICK

CHICAGO—Madacy Kids, the children's division of Toronto-based Madacy Entertainment Group, is going forward with a long-delayed campaign for its recently launched video series "Mommy & Me." Dr. Cindy Bunin Nurik, whose work inspired the videos, will appear Wednesday (14) at New York City's Fifth Avenue FAO Schwarz



location to promote the series through group-activity demonstrations, sing-alongs, and question-and-answer sessions geared toward parents and children aged from newborn to 5.

Nurik, a child-development specialist/family therapist/educator and the co-founder of Mommy and Me Enterprises, was originally scheduled to make the appearance in September, but it was postponed as a result of the terrorist attacks.

The "Mommy & Me" series guides parents in interactive play with children less than 5 years of age through live action, animation (featuring the voices of comedians Tim Conway and Caroline Rhea), and a variety of musical styles in a combination of songs, dances, stories, and nursery rhymes. The three videos—*Mommy & Me: Fun & Friends*, *Mommy & Me: Splash*, and *Mommy & Me: Lullaby & Goodnight*—each run for 35-40 minutes and are priced at \$14.98; the DVD-Video is \$19.98. A gift pack featuring all three videos carries a \$39.98 tag (\$49.98 for DVD-Video). Target and Barnes & Noble are carrying the series domestically, as is Wal-Mart in Canada.

Nurik, who is known as "Dr. Cindy" (she holds an Ed.D. in early childhood education), will conduct the promotional sessions in two groups prior to the store's 10 a.m. opening. The first session, geared toward newborns to 18-month-olds, will take place 8-8:30 a.m. and will be followed by a more informal, 30-minute interaction with participants. A second session for 18-month-olds to 5-year-olds will take place at 9 a.m. and also includes a half-hour interactive wrap-up.

When the store opens, Nurik will sign videos and her companion book published by Dutton, *Fun With Mommy & Me*. The signing will continue until 11 a.m.

Sandy Gardner, VP of sales and marketing for Madacy Kids, notes that her company has been working with Mommy and Me Enterprises for three years but only in an audio capacity. The "Mommy & Me Sing Along" series of CDs and cassettes has moved more than 5 million units, she says.

# NOVEMBER 17 2001 Billboard Top Music Videos

LAST WEEK	WKS ON	TITLE Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
1	4	<b>A BILLY GRAHAM HOMECOMING VOLUME ONE</b> Spring House Video/Dorland Int. Group 4402	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
3	4	<b>A BILLY GRAHAM HOMECOMING VOLUME TWO</b> Spring House Video/Dorland Int. Group 4403	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
		<b>THE VIDEO HITS-CHAPTER ONE</b> Jive/Zomba Video 41778	Backstreet Boys	19.98/24.98
5	6	<b>CHRISTMAS... A TIME FOR JOY</b> Spring House Video/Dorland Int. Group 4404	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/21.97
4	11	<b>THE VIDEOS: 1994-2001</b> BMG Video 65012	Dave Matthews Band	19.95/24.97
7	8	<b>AROUND THE WORLD WITH THE BACKSTREET BOYS</b> Jive/Zomba Video 41747	Backstreet Boys	19.95/24.97
6	46	<b>THE UP IN SMOKE TOUR</b> Eagle Vision/Past Distribution 30001	Various Artists	19.95/23.97
9	294	<b>HELL FREEZES OVER</b> Capitol Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
10	47	<b>BRITNEY IN HAWAII: LIVE &amp; MORE</b> Jive/Zomba Video 41766	Britney Spears	19.95/24.97
34	30	<b>ON BROADWAY</b> Spring House Video/Dorland Int. Group 4403	Mark Lowry	29.95 VHS
12	113	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
20	6	<b>OFFERINGS-WORLD TOUR</b> Essential Video/Zomba Video 10180	Third Day	19.95 VHS
11	47	<b>SALIVAL</b> Test Dissection/Volcano/Zomba Video 31199	Tool	24.98/29.98
2	2	<b>REMEMBER THE FUTURE</b> Virgin Music Video 52476	Enigma	19.98 DVD
18	88	<b>DEATH ROW UNCUT</b> Death Row/Ventura's Distribution 88200	2Pac/Snoop Doggy Doggy	19.98/19.95
8	12	<b>LONDON HOMECOMING</b> Spring House Video/Dorland Int. Group 4402	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/21.97
15	17	<b>AARON'S PARTY... LIVE IN CONCERT!</b> Jive/Zomba Video 41740	Aaron Carter	14.95/19.97
17	60	<b>SUPERNATURAL LIVE</b> Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
13	4	<b>LIVE EVOLUTION</b> Sanctuary/BMG Video 88316	Queensryche	19.95/24.97
		<b>KENNEDY CENTER HOMECOMING</b> A CELEBRATION OF OUR FAITH AND HERITAGE Spring House Video/Dorland Int. Group 4403	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95 VHS
23	221	<b>LIVE FROM AUSTIN, TEXAS</b> Epic Music Video/Sony Music Entertainment 50138	Steve Ray Vaughan And Double Trouble	14.95/19.97
22	54	<b>LIVE AT MADISON SQUARE GARDEN</b> Jive/Zomba Video 41738	'N Sync	19.95/24.97
14	6	<b>LIVE AT THE ROYAL ALBERT HALL</b> Image Entertainment 859	The Who	19.99 DVD
16	103	<b>LISTENER SUPPORTED</b> BMG Video 65009	Dave Matthews Band	19.95/24.97
19	2	<b>WOW HITS 2002</b> Spartan Video/Chordant Dist. Group 43255	Various Artists	19.98 DVD
21	4	<b>VIEW FROM THE VAULT II</b> Monterey Home Video 34798	Grateful Dead	24.95/24.95
28	216	<b>THE DANCE</b> Warner Reprise Video 38888	Fleetwood Mac	19.95/24.97
24	4	<b>LIVE AT OAK MOUNTAIN</b> Sanctuary/BMG Video 88317	Widespread Panic	19.95/29.97
26	27	<b>TOURING BAND 2000</b> Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
25	98	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
29	2	<b>DOWN FROM THE MOUNTAIN</b> Artisan Home Entertainment 12334	Various Artists	19.98 VHS
30	19	<b>CHRONICLES</b> MCA Music Video/Universal Music & Video Dist. 42765	Rush	19.95/19.97
31	11	<b>LIVE IN SAN FRANCISCO</b> Epic Music Video/Sony Music Entertainment 54088	Joe Satriani	14.95/24.97
27	30	<b>BITTERSWEET MOTEL</b> Image Entertainment 5702	Phish	19.98/24.99
32	37	<b>ALL THE WAY... A DECADE OF SONG</b> Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
33	16	<b>LEWD CRUED &amp; TATTOOED</b> Beyond Music/Universal Music & Video Dist. 57011	Motley Crue	19.98/24.98
		<b>NOT GUILTY: EXPERIENCE</b> Jive/Zomba Video 43176	John P. Koe & The New Life Community Choir	19.95 VHS
		<b>RHYTHM NATION COMPIATION</b> A&M Video 89525	Janet Jackson	19.95/19.98
36	109	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video/Sony Music Entertainment 50111	James Taylor	14.95/19.97
38	4	<b>PERSUADED-LIVE IN D.C.</b> Jive/Zomba Video 43172	Richard Smallwood With Vision	19.95 VHS

RIAA gold cert. for sales of 25,000 units for video singles, RIAA gold cert. for sales of 50,000 units for SF or LF videos, RIAA platinum cert. for sales of 50,000 units for video singles, RIAA platinum cert. for sales of 100,000 units for SF or LF videos, RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991, RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2001, Billboard/BPI Communications and VideoScan Inc.



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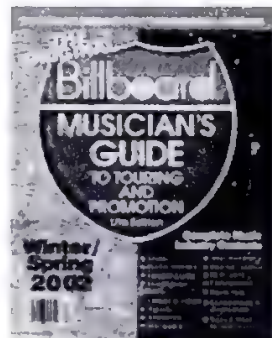


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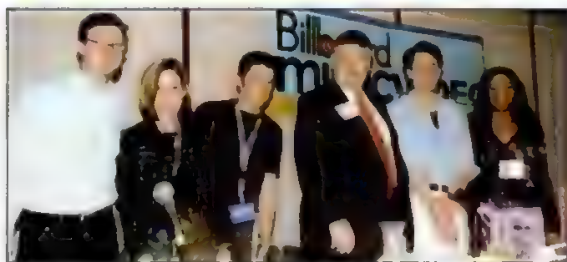
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EDLGS140



# 2001 BILLBOARD MUSIC VIDEO CONFERENCE & AWARDS



The "Discrimination and Sexual Exploitation" panel explored issues of playlist selection, as well as standards and practices, with national music video networks. Standing, from left, are VH1's Paul Marszalek, MTV's Amy Doyle, MuchMusic's David Kines, Great American Country's Jim Murphy, MuchMusic USA's Norm Schoenfeld, and *Billboard* music video associate editor Carla Hay.



"The Great Beyond" panel revealed music TV options outside of traditional music video networks. Pictured, from left, are Universal Records' Steve Leeds, Channel M's Michael Lloyd, Music Choice's Claire McCabe, TV Guide Channel's Gayle Allen, ABC Fox Family Channel's Amy Baker Severson, Trio/USA Network's Kris Slava, and Nickelodeon's Shelly Sumpter.



Awards show hosts BBMAK congratulate Bobby Tanory of *The Bobby T Show*, winner of best pop local/regional show and best dance local/regional show. Pictured, from left, are BBMAK's Ste McNally, Christian Burns, and Mark Barry, and Tanory.



AristoMedia's Nicole George, left, accepts the best contemporary Christian new artist clip (Tammy Cochran's "Angels in Waiting"), while awards-show presenter Katie Wagner looks on.

The "Local Show Spotlight" panel featured video presentations from local music programs. Pictured standing, from left, are Siouxsie Crawford of *Bohemia After Dark* and Rob Macon of *Super Duper Splob-Be-Dop 2001*. Seated, from left, are DJ Fink of *Clubbin' TV*, Laurel Sylvanus of indie promotion company Telemotion, and the TINK of *ViddREAM Television*.



Hanging out at the opening-night party, from left, are AristoMedia's Jeff Walker, *Billboard* music video associate editor Carla Hay, and Country Music Television's Chris Parr and Laurissa Juzwiak.

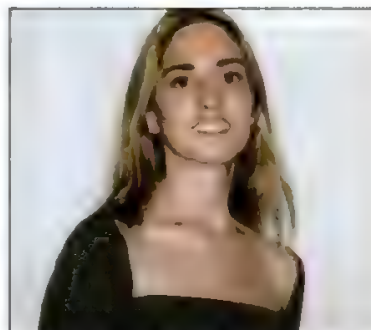
Top industry professionals gathered for the Billboard Music Video Conference & Awards, held Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. The conference, which celebrated its 23rd anniversary this year, featured guest speakers Teddy Riley and director Brett Ratner, panel discussions, parties, and the first Billboard Music Video/Short Film showcase. The event's grand finale was the Billboard Music Video Awards, hosted by hit pop trio BBMAK. The complete list of award winners can be found on page 10. (Photos: Heather Harris).



Awards show presenter Pru, left, congratulates 2-Zero-3 Music Clique's David Watson on winning the award for best R&B local/regional show.



MHZ Global's Steve Gibson poses with his award for best adult contemporary local/regional show.



Melissa Voyagis from DreamWorks Records relaxes offstage after winning the awards for best R&B clip (the Isley Brothers' "Contagious") and best pop new artist clip (Nelly Furtado's "I'm Like a Bird").



*Hard Times* executive producer Stephen Woodward basks in the glory of winning the award for best hard rock local/regional show.



Keynote speaker Teddy Riley hangs out with conference attendees before his speech. Pictured, from left, are Virgin Records' Jaison Jackson and Stephanie Seymour, *Billboard* music video associate editor Carla Hay, Riley, Virgin Records' Ashley Newton, and *Billboard* director of conferences & special events Michele Jacangelo, associate publisher Howard Appelbaum, and R&B associate editor Gail Mitchell.



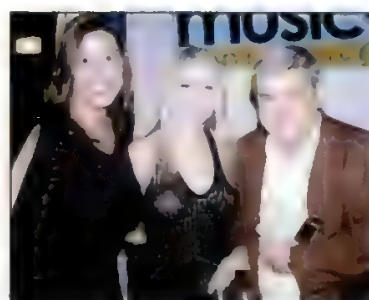
The "Video Visionaries" panel discussed new technology for music videos. Pictured, from left, are 525 Studios' Ryan Thompson, DMX/AEI Music's Ray Basile, Arsenal Inc.'s Larry Perel, GetMusic's Andrew Nibley, Pixel Envy's Greg Strause from directing duo the Brothers Strause, and Asylum Visual Effects' Mathew Lamb.



The "Treat Me Right" panel discussed how to turn video treatments into heavily rotated videos. Shown, from left, are Reagan Rosson of Villains, director Joseph Kahn of SuperMega/Palomar Pictures, Mellicent Dyane of Dyane Foster Film & Casting, MCA Records' Danielle Peretz, choreographer Tina Landon, and Jazz of Dru Hill.



John Warden, left, and Roy Lamanna of Rive Video Promotion and Productions accept the award for best hard rock new artist clip. The winner was Drowning Pool's "Bodies."



*Billboard* special events coordinator Phyllis Demo, left, and singer Lila McCann, center, congratulate AristoMedia's Jeff Walker for the awards for best country clip (Faith Hill's "If My Heart Had Wings") and best country new artist clip (Cyndi Thomson's "What I Really Meant to Say").



Atlantic Records video promotion staffers celebrate winning awards for Uncle Kracker's "Follow Me" (best adult contemporary new artist clip) and Craig David's "Fill Me In" (best R&B new artist clip and best dance new artist clip). Pictured, from left, are Atlantic's Marybeth Kammerer, Anthony Ko, and Byron Ward.



Winners in the rap/hip-hop category celebrate at the awards show. Pictured, from left, are Hervé Romain of Interscope/Geffen/A&M (best clip for Eve featuring Gwen Stefani's "Let Me Blow Ya Mind"), Stephanie Seymour of Virgin Records (best new artist clip for Gorillaz's "Clint Eastwood"), and DJ Fink of *Clubbin' TV* (best local/regional show).



Kool sponsored the opening-night party and the awards show after-party. Kool executive Orlando Mendoza, kneeling in the back row on the far right, is pictured with other Kool employees.



The "Show Me the Money" panel examined video budget issues between record companies and production companies. Pictured standing, from left, are Oil Factory/MVPA's Heidi Herzon, Squeak Pictures/MVPA's Pam Tarr, Capitol Records' Kate Miller, and Merge/Crossroads' Joseph Uliano. Seated, from left, are Exstasy Records International's Nicole Ehrlich and Columbia Records' Marian Bradley.



*Billboard* music video associate editor Carla Hay, center, congratulates Music Link's Stefan Goldby, left, and Jeremy Stroup for winning the award for best modern rock local/regional show.

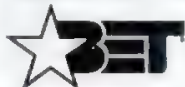


# PROGRAMMING

NOVEMBER 17, 2001 **Billboard** Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending  
NOVEMBER 4, 2001



Continuous programming  
1234 W. Street, NE, Washington, D.C. 20019



Continuous programming  
2806 Dunsmuir Drive, Nashville, TN 37214



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036

<p><b>LUDACRIS</b>, Fatty Girl <b>P. DIDDY</b>, I'm a Slave 4 U <b>DMX</b>, Who We Be <b>JAY-Z</b>, I'm a Slave 4 U <b>NELLY</b>, I'm a Slave 4 U <b>ALICIA KEYS</b>, A Woman's Worth <b>AALIYAH</b>, Back the Box <b>BUSTA RHYMES</b>, Bustin' Loose <b>FAITH EVANS</b>, You Get No Love <b>USHER</b>, I'm a Slave 4 U <b>FAT JOE</b>, We Truggin' <b>MICHAEL JACKSON</b>, You Rock My World <b>ANGIE STONE</b>, I'm a Slave 4 U <b>JANET</b>, I'm a Slave 4 U <b>MR. CHEEKS</b>, Lights, Camera, Action <b>BRIAN MCKNIGHT</b>, I'm a Slave 4 U <b>JA RULE</b>, I'm a Slave 4 U <b>DR. DRE</b>, I'm a Slave 4 U <b>CRAIG DAVID</b>, I'm a Slave 4 U <b>DESTINY'S CHILD</b>, I'm a Slave 4 U <b>CITY HIGH</b>, I'm a Slave 4 U <b>GINA WINE</b>, I'm a Slave 4 U <b>KEKE WYATT</b>, I'm a Slave 4 U <b>U2</b>, I'm a Slave 4 U <b>FABOLOUS</b>, I'm a Slave 4 U <b>N. 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## The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY  
NATIONAL & LOCAL MUSIC VIDEO OUTLETS  
FOR THE WEEK ENDING NOVEMBER 17, 2001

<p><b>MTV</b> Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b> BASEMENT JAXX, When's Your Heart At STEREOPHONICS, Back A New Day NO DOUBT, Hey Baby LENNY KRAVITZ, Hey Baby SEVENDUST, Hey Baby JIMMY EAT WORLD, In The Middle</p>	<p><b>MTV</b> Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b> BASEMENT JAXX, When's Your Heart At STEREOPHONICS, Back A New Day NO DOUBT, Hey Baby LENNY KRAVITZ, Hey Baby SEVENDUST, Hey Baby JIMMY EAT WORLD, In The Middle</p>	<p><b>MTV</b> Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b> BASEMENT JAXX, When's Your Heart At STEREOPHONICS, Back A New Day NO DOUBT, Hey Baby LENNY KRAVITZ, Hey Baby SEVENDUST, Hey Baby JIMMY EAT WORLD, In The Middle</p>	<p><b>MTV</b> Continuous programming 1515 Broadway, New York, NY 10036</p> <p><b>NEW</b> BASEMENT JAXX, When's Your Heart At STEREOPHONICS, Back A New Day NO DOUBT, Hey Baby LENNY KRAVITZ, Hey Baby SEVENDUST, Hey Baby JIMMY EAT WORLD, In The Middle</p>
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**MUSIC VIDEO CONFAB:** There's something to be said about an event that takes place because the attendees want it to go on despite the turmoil and uncertainty faced in the aftermath of the Sept. 11 terrorist attacks. Such was the case with the 2001 Billboard Music Video Conference & Awards, held Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

ter music videos. He said that most videos "have lost their conceptual edge. Videos need to go to the next level." He advised artists to take a more hands-on approach to their videos, including being more informed about expenses. Riley, who has a solo album due next year on Virgin Records, also mentioned that his group **Blackstreet** may reunite in the near future.



Ratner's speech featured great anecdotes about how persistence has paid off: The director also noted that having a passion for your work is the secret to success: "If you really want something, you can't be afraid to fail."

Many in attendance told us it was the best Billboard Music Video Conference in recent years because of what it had to offer and the sense of community people had in spite of the fear of terrorism. We appreciate the feedback and support of all participants.

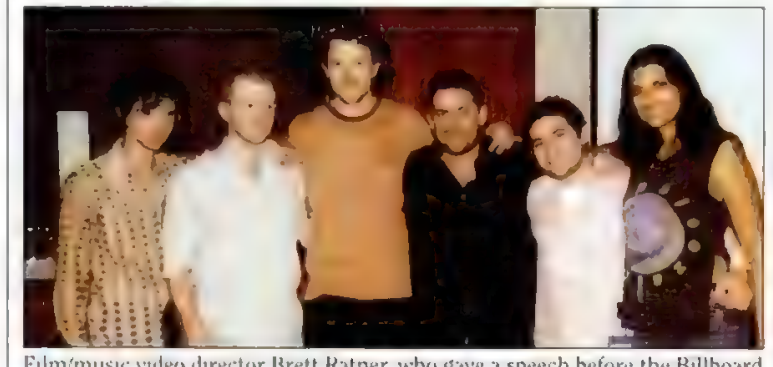
Many thanks to everyone who helped make this year's Billboard Music Video Conference & Awards such a memorable event.

We want to say a special thank-you to guest speakers **Teddy Riley** and **Brett Ratner**, who gave outstanding speeches and made themselves accessible to the conference attendees. Special thanks also go to the very charming members of **BBMak**, hosts of the 2001 Billboard Music Video Awards.

Warner Bros. Records has laid off about half of its video production staff (*Billboard Bulletin*, Nov. 1). The six employees who were let go included executives **Randy Skinner**, **Julia Robertson**, and **Paula Thompson**.

During Riley's keynote speech, he challenged the industry to make bet-

Additional reporting by Gail Mitchell in Los Angeles.



Film/music video director Brett Ratner, who gave a speech before the Billboard Music Video/Short Film Showcase, greets some of the finalists. The showcase was part of the Billboard Music Video Conference & Awards. Pictured, from left, are If/Then Inc.'s Brent Bonacorso, Bill Marceau, and Shannon McClothlin, Ratner, director Joseph Daniel Lewis of Swordfish Films, and director Farah Kahlid.



# Anthony

Continued from page 1

many things, I've met so many people, worked so many places, had incredible milestone moments. But I never quite felt [like it was] what I was born to do. When I started this salsa album, I immediately called my wife and said, 'I have this amazing feeling. This is it. This is it.' She said, 'What are you talking about?' I said, 'This is what all this work has been for—to go into this project.'

*Libre*, due out Nov. 20, is Anthony's most personal work and an album he arranged, produced, and mixed in its entirety, working with longtime keyboardist Juanito González as co-producer in what he calls "a match made in heaven." It will be released as a joint effort between Sony Discos—which will take over the bulk of Spanish-language promotion—and Columbia Records, which will handle the general market.

"We're going to be very aggressive, given his stature and priority within the entire Sony music system," says Will Botwin, executive VP/GM for Columbia Records. "And we just feel that to limit Marc's audience is not to do justice to the music he's created. It's not only our pleasure but our responsibility to get other people who are not traditional salsa buyers to decide if they like this music or not."

*Libre* is 100% salsa, sung in Spanish (Anthony considers singing salsa in English "sacrilege") and works as both a departure from Anthony's previous work and a logical continuation of it.

Like all of Anthony's salsa albums, *Libre's* foundation is love songs with a musical and lyrical edge that decidedly do not fall into the "romantic salsa" subgenre, known for its insinuating, often nearly erotic lyrics and stylized accompaniments. And like his previous albums, *Libre* capitalizes on Anthony's extraordinary voice, limiting choruses and expanding on *soneos* (vocal improvisations).

Songs were written mostly by a host of writers whose work Anthony had recorded before and from whom he had specifically requested tracks, including Alejandro Jaén (who co-wrote the single "Celos"), Fernando Osorio, and newcomer Gian Marco, who wrote "El Último Adiós," the track recorded by dozens of Latin artists to raise funds for the families of the victims of the Sept. 11 attacks.

But in a radical departure for a salsa album, Anthony has a co-writing credit on all but one of the tracks because he arranged and wrote the improvisatory *soneo* sections that make up most of the latter part of each song.

"I articulated this point before I brought anybody aboard," Anthony explains. "Writing is writing. I said, 'I'm going to use your song, and it's two-and-a-half minutes long but the song ends up being five minutes.' Before, that was

chalked up to arranging. But no. When you write pop music, if you come up with one line you get a songwriting credit. In salsa, even though I wrote entire *coros*, I didn't get credit."

According to Anthony, despite the songwriters' assurances that they agreed to give him the co-writing credits, less than a month before the album's release date, three writers backed out of the agreement. Their songs were dropped from the disc, resulting in an album of nine songs instead of 12.

Still, the final edit of *Libre* is Anthony's most complex work to date, drawing from a great variety

"Had I had an extra three or four weeks, it would have been an album with interesting collaborations," Anthony muses. "But, next time. It's really interesting to see the musical interest from these amazing artists that I've admired so many years. It's a new day."

*Libre* might not be your typical salsa album, but then, Anthony is one of the few artists in the genre whose overwhelming popularity and musicality give him license to tinker with formulas.

"When an artist has such a big name, he can get away with a lot. He can change things," says Jesús Salsa, programming VP for radio

musical *The Capeman* and a series of films including *Bringing Out the Dead*, starring Nicolas Cage. And in the aftermath of the Sept. 11 attacks, Anthony performed "America the Beautiful" live at New York's Yankee Stadium during a Day of Prayer and also played in a series of benefits, including Come Together: A Night for John Lennon's Words & Music, a concert that was organized in memory of the former Beatle (*Billboard*, Sept. 8).

At the same time, Anthony's following in the Latin market remains fiercely loyal, and his compilation *Desde un Principio*, released in 2000, is still on the *Billboard* Top Latin Albums chart. No wonder, then, that given tropical music's flagging sales, *Libre* has become one of the most-awaited releases of the season.

"I definitely think it will be the hit that comes through for tropical music this year," says Alberto Uribe, head buyer for the Ritmo Latino chain. "Even if the promotion weren't that strong, he has an enormous amount of fans. All his albums sell well in all our stores. For example, in Chula Vista [Calif.], where we sell mostly pop and rock, he sells as much as any of the big groups. In Washington, D.C., he's a phenomenon. I think he's the best-selling tropical artist."

Indeed, Anthony's strength in both the tropical and pop market places is so well-established, *Libre* was originally going to be released simultaneously with his English-language album, which is now scheduled for a January 2002 release.

As a result of the albums no longer being released together, as well as the events of Sept. 11, there was a change in promotion plans. Although Botwin says both Columbia and Sony Discos are being very aggressive at the retail and positioning level, many general market press opportunities will be placed on hold until the projected January release of the English-language album.

To date, appearances are scheduled with Rosie O'Donnell (Nov. 15) and Jay Leno (Nov. 20), as well as with Christina and Don Francisco on Spanish-language TV. Extensive radio interviews are also on the itinerary, and promotion and media dates are planned for Miami, Puerto Rico, Los Angeles, and New York City. And on Dec. 8, Columbia will release a DVD of Anthony's Madison Square Garden HBO special.

"The English album will nicely dovetail from this campaign into [the other album's] campaign, which will involve a whole [set] of other initiatives," Botwin says. "This music is so important to Marc," he adds, "[that] he personally made it a mission to finish this record and put it out first."

"I think this is my opus. I honestly believe that," Anthony remarks. "It was almost like, when I finished I almost collapsed because I didn't realize how high-strung out I was. If this is the boat that brings me down, I'll go down gladly."



## An Anthony Discography

**Marc Anthony** (Columbia): His first English-language pop release from 1999 peaked at No. 8 on The *Billboard* 200 in October of that year.

**Desde un Principio** (Sony Discos/RMM): Released in 1999, this collection of greatest salsa hits spanning Anthony's entire career spent 13 weeks at No. 1 on the *Billboard* Top Latin Albums chart.

**Contra la Corriente** (RMM): Debuted at No. 1 on the *Billboard* Top Latin Albums chart in November 1997 and spent three weeks in that position. It remained on the chart 99 weeks and went to catalog.

**Todo a Su Tiempo** (RMM): Debuted on the Top Latin Albums chart at No. 6, its peak position, in June 1995. It was on the charts for 98 weeks and hit No. 1 on the tropical album sub-chart.

**Otra Nota** (RMM): Anthony's salsa debut peaked in June 1994 at No. 30 on the Top Latin Albums chart. It peaked at No. 2 on the tropical subchart.

Marc Anthony's vocal recordings have been featured in numerous soundtracks and compilations, including the 1998 Warner Bros. release *Songs From the Capeman*, the soundtrack from the Broadway musical.

of world rhythms and using multiple instrumental layerings that go far beyond the standard horns and keyboards. Many tracks start slowly or with lengthy instrumental introductions ("Barco a la Deriva," for example, begins with an Andean flute intro, "Hasta que Vuelvas Conmigo" starts as a classic guitar-based romantic trio), expands, and finally locks into the *clave* (the salsa beat) to become hard-hitting salsa.

Anthony was so open to different ideas that, in a spur-of-the-moment occurrence, guitarist Dave Stewart of the Eurythmics came in and jammed on a couple of songs. Other artists, including Paul Simon and Eric Clapton, had also expressed an interest in participating but had scheduling conflicts.

network SBS. "There has not been another *salsero* [in recent years] who's broken sales records like he has. And 'Celos' is kick-ass. He has that winning formula again. Even if it's a salsa album, I think that ballad stations will also play it—that's how big he's become in Spanish."

*Libre* is not only Anthony's first salsa album with his new label after a long and finally rocky association with indie RMM ended, but it is also his first studio album since his triple-platinum English-language debut in 1999, a release that established Anthony as a force to be reckoned with in the mainstream pop market.

Anthony's visibility was bolstered by an HBO live concert special and his roles in the Broadway

## Anthony Plans Pop Album With Springsteen Song

MIAMI—During this year's *Billboard* Latin Music Conference, Marc Anthony made an unprecedented announcement. He was going to release two studio albums simultaneously in 2001: one salsa album in Spanish and one pop album in English, each featuring different, previously unreleased tracks.

By August, a single—"Tragedy," written by Rob Thomas—had been picked for the pop album, and a corresponding video was shot. But following the Sept. 11 terrorist attacks, Anthony felt uncomfortable promoting the song because of its title, even if the track had nothing to do with tragedy itself.



(The song refers to a couple that is parting ways and coming to grips with it.)

The logistics of picking a new single and shooting a new video became difficult, as Anthony was finishing his salsa album, *Libre*. So the release of the pop project was pushed back to January 2002.

In the midst of these decisions, a silver lining arrived in the form of a last-minute track Anthony received from Bruce Springsteen. Titled "I'll Stand by You Always," the song had been written by Springsteen for his son. Springsteen thought Anthony would be the right person to sing it.

"Isn't that an honor?" says Anthony, who is also producing the track. "I thought it was very, very generous of him. And I think it's the ultimate compliment, when someone like that thinks you're worthy of singing a song he wrote for his son."

"I'll Stand by You Always" will be added to the album and may well become the single, although that has not been determined yet. As for the pop album's January release, some retailers view it as a marketing opportunity.

"I'm not concerned, because I think it's worthwhile to hold good releases for after the season," says Alberto Uribe, head buyer for Ritmo Latino. "The January release may be the album that recoups sales for that month."

LEILA COBO



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**MICHAEL'S MOMENT:** Michael Jackson's *Invisible* lives up to its title—at least this week—topping The Billboard 200 by a lead of almost 100,000 units. At 366,000 units, the album falls shy of the 391,000 units that his *HIStory* pulled during its first week in 1995, but exceeds the 326,500-unit opener he had with 1991's *Dangerous*.

Perhaps *International* would have been a more appropriate title for this new one, because the album's success in the U.S. is just a part of the story, as Jackson also checks in at No. 1 in the U.K., Germany, France, Australia, and the Netherlands.

For some time, it appears that Jackson's value in the international market has overshadowed his stature in his homeland. His global status is underlined by a unique accomplishment on the Common Currency table in *Billboard's* Hits of the World (see page 66), which highlights albums that hold top 10 status simultaneously in at least three of 10 leading international markets. Since the start of 2001, 53 albums have qualified for Common Currency status. Of those, *Invisible* is the first to register top 10 ranks in



all 10 of those countries, with Japan (No. 4), Canada (No. 3), Spain (No. 2), and Italy (No. 2) joining the six where the album stands at No. 1.

Now we'll see whether Jackson can temper the steep second-week slides that so often follows a handsome bow. In 1991, his *Dangerous*, with a 14% increase, became the first album of the SoundScan era to see a second-week gain after debuting at No. 1—a feat since accomplished by just seven other albums.

**PASSING THE CROWN:** Next week, the King of Pop will turn the throne over to younger royalty, as **Britney Spears** becomes the first female solo act in the history of The Billboard 200 to debut at No. 1 with each of her first three albums. Early retail action suggests she'll break 700,000 units, certainly shy of the historic 1.3 million that she opened with last year, but

probably enough to rank as one of 2001's five largest sales weeks.

*Echoes*, a compilation of **Pink Floyd** hits from both its Capitol and Columbia tenures, should open at 200,000-plus, while **George Strait**, **Petey Pablo**, and **Faith Evans** are candidates to start with more than 100,000 units.

**CHOCK FULL O' HITS:** The runner-up slot on The Billboard 200 represents solid growth for Latin heartthrob **Enrique Iglesias** (267,000 units), whose *Escape* sells more in one week than his English-language debut, *Enrique*, sold in its first three weeks combined. That 1999 disc peaked at No. 33.

**Backstreet Boys** enter at No. 4 with 197,000 units. That seems like a skimpy number for a group that has twice enjoyed million-plus openers. But since this is a greatest-hits collection from an act whose first three albums have sold more than 27 million copies in the U.S. in just four years, this is probably not a good barometer to tell whether Backstreet has finally hit the wall that all youth-driven acts inevitably encounter.

Indicative of November's brisk pace, five other titles start inside the top 20, including **Lenny Kravitz's** *Lenny*, which opens at No. 12 (93,000 units). Of the four other albums that Kravitz has released since SoundScan logged on in 1991, only last year's *Greatest Hits* had a larger first week (162,000).

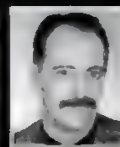
Joining the march are **Jermaine Dupri**, **Mannheim Steamroller**, the all-star *What's Going On* EP, and a multi-artist assortment from **Three 6 Mafia**, at Nos. 15, 17, 18, and 19, respectively. For the Mannheim ensemble, its seventh Christmas album represents a career-high debut.

Only one Steamroller title, 1995's *Christmas in the Aire*—which peaked at No. 3 on The Billboard 200—started inside the top 40, opening at No. 35. The new *Christmas Extraordinaire* bows at No. 1 on Top Independent Albums, Top Contemporary Christian Albums, and Top Internet Album Sales.

**STEEP:** Two weeks ago, **Ozzy Osbourne**, now No. 28, opened at No. 4 on The Billboard 200 with 152,500 units, his biggest SoundScan week. Not bad for a 52-year-old rocker, but he only spent one week in the top 10.

No shame there, though. From the start of September through last week, 24 albums entered the big chart at No. 10 or higher. More than half of them, 15, spent one lone week in the top 10. The others (and their current ranks): **System of a Down** (No. 20), **Dave Matthews Band** (No. 27), **Toby Keith** (No. 34), **Bubba Sparxxx** (No. 35), **Puddle of Mudd** (No. 39), **Diana Krall** (No. 43), **Martina McBride** (No. 44), **Fabulous** (No. 46), **Brian McKnight** (No. 56), **Gerald Levert** (No. 58), **Bob Dylan** (No. 78), **Mariah Carey** (No. 80), **Slipknot** (No. 97), and **Tori Amos** (No. 127).

## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**BEST MAN:** Twice is just as nice for **Usher** as he returns to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart with "U Got It Bad." In July, his first single from current album *8701*, "U Remind Me," spent a month at the top of that chart. "Bad," in its second week at No. 1 on the Hot R&B/Hip-Hop Airplay chart, reaches an audience of 60 million lis-



teners, nearing the record set in August by **Alicia Keys** of 63.8 million. With the only sales points for the track stemming from the 12-inch vinyl release, the Usher single reaches No. 1 solely on airplay merit.

The radio success of "U Got It Bad" has propelled *8701* to top 10 status on The Billboard 200 for several weeks, scanning more than 100,000 units the past two issues—a level not reached since the first two weeks of the album's release. Usher's maneuvers mimic the chart action of the first two singles from his last studio album, *My Way*, as both "You Make Me Wanna . . ." and "Nice & Slow" also hit the top of the chart.

On The Billboard Hot 100, "Bad" earns Greatest Gainer/Airplay stripes for a third consecutive week and inches up 6-5, swapping places with **Nelly Furtado's** "Turn Off the Light," which slips to No. 6 while maintaining its bullet. Another backward bullet is found farther down the Hot 100 as **Garth Brooks' "Wrapped Up in You"** gets pushed back 64-65 in a highly competitive area of the chart, even though it gains in audience.

**DOUBLE SHOT:** In the same week that he earns Hot Shot Debut honors on The Billboard 200 with his No. 1 entry *Invisible*, **Michael Jackson** also has the highest new entry on The Billboard Hot 100 at No. 60 with "Butterflies." This is the second consecutive track from *Invisible* to earn the Hot Shot Debut designation on the Hot 100 following "You Rock My World," which came in at No. 34 in the Sept. 8 issue.

"Butterflies" is off to an especially strong

start on Hot R&B/Hip-Hop Singles & Tracks, where it climbs 32-15 in its third week on the chart. "Butterflies" is the Greatest Gainer/Airplay winner there for a second consecutive week, with an audience gain of 9 million R&B listeners. At this pace, "Butterflies" should easily surpass the No. 13 R&B/Hip-Hop Singles & Tracks peak of "World."

**PLEDGING ALLEGIANCE:** **Charlie Daniels** recently celebrated his 65th birthday and the release of his new album at a gala reception held at BMI's Music Row headquarters, but the Southern-rock patriarch wasn't cracking any retirement jokes.

Daniels' luminous 40-year career continues with renewed vitality as "This Ain't No Rag, It's a Flag" becomes his first top 40 hit on Hot Country Singles & Tracks in more than a decade. With the most new airplay of any title on the chart (30 monitored stations picked up the track) and the sixth-largest spin increase overall, "Rag" vaults 51-39 in its second week. **The Charlie Daniels Band** revisits an area of the radio chart it hasn't seen since "Mr. DJ" stopped at No. 34 in the Feb. 24, 1990, issue.

Elsewhere on Hot Country Singles & Tracks, **David Ball's** "Riding With Private Malone" (Dualtone) holds at No. 8 with a bullet and is the chart's second top 10 from an independent label during the current chart year. The only other indie to crack the top 10 in 2001 is **Mark McGuinn's** "Mrs. Steven Rudy." McGuinn's VFR debut rose to No. 6 in the May 19 issue. Hot Country Singles & Tracks hasn't seen two top 10 indies in the same year since 1983, when the six-member group **Atlanta** and pop country star **B.J. Thomas** reached No. 9 and No. 1, respectively, with "Atlanta Burned Again Last Night" on MDJ and "Whatever Happened to Old Fashioned Love" on Cleveland International.

**MOON DANCE:** **LeAnn Rimes' "Can't Fight the Moonlight"** rises 11-9 on Hot 100 Singles Sales, a height that the title last achieved more than a year ago. "Moonlight" peaked at No. 5 in the Sept. 16, 2000, issue and spent the last of its four weeks in the top 10 in our Oct. 7, 2000, issue. From that point to the present, "Moonlight" has remained on the chart, never dropping below No. 27.

On the Hot 100, the song peaked at No. 71 in September of 2000 and spent its allotted 20 weeks on the chart before moving over to recurrent status. "Moonlight" has gained renewed interest, thanks to the newly formed pop division of Curb Records that has re-serviced the song to radio and has kept re-orders of the single flowing to retail. If airplay continues to increase, "Moonlight" will be eligible to re-enter the Hot 100.



NOVEMBER 17  
2001

Billboard®

## The Billboard® 200®

WEEK				ARTIST		TITLE		PEAK POSITION		WEEK				ARTIST		TITLE		PEAK POSITION	
LAST WEEK				IMPRINT & NUMBER/DISTRIBUTING LABEL						LAST WEEK				IMPRINT & NUMBER/DISTRIBUTING LABEL					
2 WKS AGO										2 WKS AGO									
WEEKS ON										WEEKS ON									
				NUMBER 1/HOT SHOT DEBUT		1 Week At Number 1													
1	NEW	1		MICHAEL JACKSON		Invincible	1	51	53	45	80	DISTURBED		The Sickness	29				
2	NEW	1		ENRIQUE IGLESIAS		Escape	2	52			1	SOUNDTRACK		Harry Potter And The Sorcerer's Stone	52				
1	—	2		DMX		The Great Depression	1	53	22	—	2	BUSH		Golden State	22				
4	NEW	1		BACKSTREET BOYS		The Hits — Chapter One	4	52	—	2	5	ELTON JOHN		Songs From The West Coast	15				
3	2	50		ENYA		A Day Without Rain	2	51	44	10	10	VARIOUS ARTISTS		Wow Hits 2002: The Year's 30 Top Christian Artists And Hits	52				
6	7	5		NICKELBACK		Silver Side Up	2	40	34	7	7	BRIAN MCKNIGHT		Superhero	7				
4	1	3		VARIOUS ARTISTS		God Bless America	1	48	42	7	7	MACY GRAY		The Id	11				
5	3	5		JA RULE		Pain Is Love	1	59	NEW	1	1	GERALD LEVERT		Gerald's World	6				
8	7	54		LINKIN PARK		(Hybrid Theory)	7	60	50	43	26	DESTINY'S CHILD		8 Days Of Christmas	59				
2	—	2		INCUBUS		Morning View	2	69	69	15	15	SUM 41		All Killer No Filler	13				
11	9	9	13	USHER		8701	4	58	54	53	53	FIVE FOR FIGHTING		America Town	54				
12	NEW	1		LENNY KRAVITZ		Lenny	12	55	—	2	2	U2		All That You Can't Leave Behind	3				
13	12	10	19	ALICIA KEYS		Songs In A Minor	1	57	56	32	32	DILATED PEOPLES		Expansion Team	36				
10	6	6		VARIOUS ARTISTS		Totally Hits 2001	3	37	37	8	8	TRAIN		Drops Of Jupiter	6				
15	NEW	1		JERMAINE DUPRI		Instructions	15	43	32	3	3	SOUNDTRACK		Training Day	35				
16	11	8	8	JAY-Z		The Blueprint	1	67	65	51	8	MR. CHEEKS		John P. Kelly	32				
17	NEW	1		MANNHEIM STEAMROLLER		Christmas Extraordinaire	17	55	39	20	20	MICHAEL W. SMITH		Worship	20				
18	NEW	1		ALL STAR TRIBUTE		What's Going On (EP)	18	67	60	13	13	GORILLAZ		Gorillaz	14				
19	NEW	1		VARIOUS ARTISTS		Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album	19	70	47	35	3	AARON CARTER		Oh Aaron	7				
17	14	9		SYSTEM OF A DOWN		Toxicity	1	62	46	10	10	SOUNDTRACK		On The Line	35				
16	13	8		P.O.D.		Satellite	6	72	91	4	4	AFROMAN		The Good Times	10				
22	14	16	24	STAINED		Break The Cycle	1	73	61	77	37	THE STROKES		Is This It	72				
23	19	19	10	MARY J. BLIGE		No More Drama	2					VARIOUS ARTISTS		Songs 4 Worship — Shout To The Lord	51				
24	13	11	3	ANDREA BOCELLI		Cielo Di Toscana	11	74	123	122	25	GREATEST GAINER							
20	18	14		VARIOUS ARTISTS		Now 7	1	68	53	13	13	SOUNDTRACK		Shrek	28				
24	21	15		'N SYNC		Celebrity	1	45	—	2	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS		Eternal	3				
6	—	2		DAVE MATTHEWS BAND		Live In Chicago 12.19.98	6	77	84	70	6	C-MURDER		C-F-3.com	45				
15	4	3		OZZY OSBOURNE		Down To Earth	1	78	64	49	49	STEVEN CURTIS CHAPMAN		Declaration	14				
29	23	20	16	AALIYAH		Aaliyah	1	72	73	17	17	BOB DYLAN		Love And Theft	5				
26	24	45		SOUNDTRACK		O Brother, Where Art Thou?	11	59	50	11	11	DREAM STREET		Dream Street	37				
31	30	—	2	VARIOUS ARTISTS		Now That's What I Call Christmas!	30	81	73	71	28	MARIAH CAREY		Glitter (Soundtrack)	7				
32	NEW	1		BARBRA STREISAND		Christmas Memories	32	80	52	5	5	TIM MCGRAW		Set This Circus Down	2				
33	NEW	1		ERICK SERMON		[Music]	33	83	63	40	40	BILLY JOEL		The Essential Billy Joel	29				
34	34	29	10	TOBY KEITH		Pull My Chain	9	84	66	55	4	GARBAGE		Beautifulgarbage	13				
21	12	4		BUBBA SPARXXX		The Dark Days, Bright Nights Of Bubba Sparxxx	3	66	55	4	4	BENZINO		The Benzino Project	24				
27	22	41		JENNIFER LOPEZ		J.Lo	1	86	90	16	16	SOUNDTRACK		Bones	39				
25	17	4		CHARLOTTE CHURCH		Enchantment	15	81	74	19	19	CRAIG DAVID		Born To Do It	11				
31	25	45		NELLY FURTADO		Whoa, Nelly!	24	46	—	2	2	JAGGED EDGE		Jagged Little Thrill	3				
35	27	10		PUDDLE OF MUDD		Come Clean	10	70	57	6	6	THE CRANBERRIES		Wake Up And Smell The Coffee	46				
18	—	2		REBA MCENTIRE		Greatest Hits Volume III — I'm A Survivor	18	75	75	8	8	VARIOUS ARTISTS		FB Entertainment Presents: The Goodlife Album	52				
37	28	11		MAXWELL		Now	1	83	75	71	71	FACE		Face2Face	25				
41	30	35		ALIEN ANT FARM		ANTHology	11	87	87	28	28	NELLY		Country Grammar	1				
33	23	7		DIANA KRALL		The Look Of Love	9	69	59	11	11	JANET		All For You	1				
39	31	7		MARTINA MCBRIDE		Greatest Hits	5	74	64	12	12	JUVENILE		Project English	12				
44	38	27		DESTINY'S CHILD		Survivor	1	80	61	33	33	MICHELLE BRANCH		The Spirit Room	64				
38	26	11		FABOLOUS		Ghetto Fabolous	4	96	79	66	66	TRICK DADDY		Thugs Are Us	4				
29	—	2		ENIGMA		LSD: Love Sensuality Devotion—The Greatest Hits	29	97	85	67	67	SOUNDTRACK		Coyote Ugly	10				
28	—	2		SNOOP DOGGY DOGG		Death Row's Snoop Doggy Dogg Greatest Hits	28	76	68	6	6	SLIPKNOT		Iowa	3				
32	15	3		JOHN MELLENCAMP		Cuttin' Heads	15	86	65	6	6	VARIOUS ARTISTS		Pulse	43				
50	56	48	31	GINUWINE		The Life	3	100	110	144	54	TENACIOUS D		Tenacious D	33				
												LENNY KRAVITZ		Greatest Hits	2				



	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
101	108	106	47	<b>COLDPLAY</b> ● Parade 30162/Capitol 76 98 CD+G	Parachutes	51	151	156	146	29	<b>BROOKS &amp; DUNN</b> ● Arista Nashville 87002/RLG 12 98 18 98	Steers & Stripes	4
102	105	92	58	<b>KENNY CHESNEY</b> ▲ Polygram 64011/Capitol 76 98 CD+G	Greatest Hits	13	152	146	135	114	<b>DIXIE CHICKS</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Fly	1
103	113	97	20	<b>LUTHER VANDROSS</b> ▲ J 2007 11 98 18 98	Luther Vandross	6	153	121	95	4	<b>KENNY LATTIMORE</b> Arista 14888 11 98 17 98	Weekend	63
104	77	63	3	<b>LOUIE DEVITO</b> Epic 64011/Capitol 76 98 CD+G	N.Y.C. Underground Party Volume 4	63	154	147	113	25	<b>TOOL</b> ▲ TuneTrain 64011/Capitol 76 98 CD+G	Lateralus	1
105	NEW		1	<b>PHISH</b> Epic 64011/Capitol 76 98 CD+G	Live Phish 06: 11.27.98, The Centrum, Worcester, Massachusetts	105	155	149	131	76	<b>LEE ANN WOMACK</b> ▲ MCA Nashville 170299 11 98 17 98	I Hope You Dance	16
106	120	111	24	<b>CITY HIGH</b> ● Epic 64011/Capitol 76 98 CD+G	City High	34	156	135	137	14	<b>SOUNDTRACK</b> Columbia 64011/Capitol 76 98 CD+G	A Knight's Tale	42
107	100	85	55	<b>LIMP BIZKIT</b> ▲ Hip 64011/Capitol 76 98 CD+G	Chocolate Starfish And The Hot Dog Flavored Water	1	157	152	130	68	<b>JILL SCOTT</b> ▲ Holler Beach 64011/Capitol 76 98 CD+G	Who Is Jill Scott? Words And Sounds Vol. 1	17
108	88	—	2	<b>HARRY CONNICK, JR.</b> Columbia 64011/Capitol 76 98 CD+G	Songs I Heard	88	158	145	105	5	<b>GARY ALLAN</b> MCA Nashville 170299 11 98 17 98	Alright Guy	39
109	111	100	53	<b>LIFEHOUSE</b> ▲ DreamWorks 45623/Interscope 11 98 17 98	No Name Face	6	159	143	118	59	<b>FUEL</b> ▲ 550 Music 64011/Capitol 76 98 CD+G	Something Like Human	17
110	78	—	2	<b>LA' CHAT</b> Hypnotic Music 64011/Capitol 76 98 CD+G	Murder She Spoke	78	160	153	127	32	<b>INDIA.ARIE</b> ● Motown 64011/Capitol 76 98 CD+G	Acoustic Soul	10
111	107	87	33	<b>112</b> ▲ Bad Boy 72009 11 98 17 98	Part III	2	161	NEW		25	<b>BILLY IDOL</b> Chrysalis 2012/Capitol 76 98 CD+G	Greatest Hits	74
112	102	95	25	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ The Island Music 64011/Capitol 76 98 CD+G	Miss E...So Addictive	2	162	162	149	91	<b>3 DOORS DOWN</b> ▲ Republic 64011/Capitol 76 98 CD+G	The Better Life	7
113	94	—	2	<b>HARRY CONNICK, JR.</b> Columbia 64011/Capitol 76 98 CD+G	30	94	163	151	100	4	<b>TRACE ADKINS</b> Capitol/Capitol 76 98 CD+G	Chrome	59
114	115	91	22	<b>DROWNING POOL</b> ▲ Warner Bros. 64011/Capitol 76 98 CD+G	Sinner	14	164	186	185	77	<b>BRITNEY SPEARS</b> ▲ Jive 64011/Capitol 76 98 CD+G	Oops!...I Did It Again	1
115	79	41	3	<b>NEW ORDER</b> Reprise 64011/Capitol 76 98 CD+G	Get Ready	41	165	NEW		3	<b>LEONARD COHEN</b> Columbia 64011/Capitol 76 98 CD+G	Ten New Songs	143
116	95	—	2	<b>LIL TROY</b> MCA Nashville 170299 11 98 17 98	Back To Ballin	95	166	182	179	56	<b>SARA EVANS</b> ▲ MCA Nashville 170299 11 98 17 98	Born To Fly	55
117	82	—	2	<b>BONEY JAMES</b> Warner Bros. 64011/Capitol 76 98 CD+G	Ride	82	167	140	112	32	<b>SALIVA</b> ● Island 64011/Capitol 76 98 CD+G	Every Six Seconds	56
118	104	88	25	<b>WEEZER</b> ▲ Geffen 64011/Capitol 76 98 CD+G	Weezer	4	168	170	163	58	<b>AARON CARTER</b> ▲ Jive 64011/Capitol 76 98 CD+G	Aaron's Party (Come Get It)	11
119	96	66	4	<b>THE HIT CREW</b> Turnup The Music 1254 11 98 17 98	Proud To Be American	50	169	161	141	6	<b>RYAN ADAMS</b> Jive 64011/Capitol 76 98 CD+G	Gold	59
120	101	82	13	<b>JADAKISS</b> ● Mercury 64011/Capitol 76 98 CD+G	Kiss Tha Game Goodbye	5	170	150	119	7	<b>COLLECTIVE SOUL</b> Arista 14888 11 98 17 98	Seven Year Itch: Greatest Hits 1994—2001	50
121	127	140	4	<b>KIDZ BOP KIDS</b> RCA 64011/Capitol 76 98 CD+G	Kidz Bop	76	171	175	161	23	<b>TRICK PONY</b> Warner Bros. 64011/Capitol 76 98 CD+G	Trick Pony	91
122	71	47	3	<b>JOURNEY</b> Arista 14888 11 98 17 98	The Essential Journey	47	172	159	148	24	<b>TYRESE</b> ● MCA Nashville 170299 11 98 17 98	2000 Watts	10
123	117	101	6	<b>JIM BRICKMAN</b> Warner Bros. 64011/Capitol 76 98 CD+G	Simple Things	54	173	160	152	76	<b>MATCHBOX TWENTY</b> ▲ Live Atlantic 64011/Capitol 76 98 CD+G	Mad Season	3
124	129	120	41	<b>O-TOWN</b> ▲ New Line 64011/Capitol 76 98 CD+G	O-Town	5	174	NEW		18	<b>PETE YORN</b> Mercury 64011/Capitol 76 98 CD+G	Music For The Morning After	139
125	114	109	19	<b>LONESTAR</b> ● BNA 64011/Capitol 76 98 CD+G	I'm Already There	9	175	167	103	4	<b>BILL &amp; GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS</b> Spring House 4236 11 98 17 98	A Billy Graham Homecoming Volume One	87
126	116	102	64	<b>DAVID GRAY</b> ▲ Atlantic 64011/Capitol 76 98 CD+G	White Ladder	35	176	176	165	56	<b>TRAVIS TRITT</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Down The Road I Go	51
127	93	62	7	<b>TORI AMOS</b> Geffen 64011/Capitol 76 98 CD+G	Strange Little Girls	4	177	NEW		1	<b>THE CALLING</b> RCA 64011/Capitol 76 98 CD+G	Camino Palmero	177
128	168	147	57	<b>DONNIE MCCLURKIN</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Live In London And More...	69	178	171	104	4	<b>BILL &amp; GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS</b> Spring House 4236 11 98 17 98	A Billy Graham Homecoming Volume Two	97
129	112	83	5	<b>GEORGE JONES</b> Mercury 64011/Capitol 76 98 CD+G	The Rock Stone Cold Country 2001	65	180	138	142	8	<b>SOUNDTRACK</b> London-Sire 21145 12 98 18 98	Good Rockin' Tonight — The Legacy Of Sun Records	179
130	106	79	36	<b>DAVE MATTHEWS BAND</b> ▲ RCA 64011/Capitol 76 98 CD+G	Everyday	1	181	NEW		1	<b>VARIOUS ARTISTS</b> Mercury 64011/Capitol 76 98 CD+G	Classical Hits	60
131	109	90	17	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Mercury 64011/Capitol 76 98 CD+G	The Saga Continues...	2	182	138	145	10	<b>JACI VELASQUEZ</b> World Circuit 64011/Capitol 76 98 CD+G	Christmas	181
132	125	114	50	<b>TIM MCGRAW</b> ▲ Curb 64011/Capitol 76 98 CD+G	Greatest Hits	4	183	184	158	18	<b>ILJORK</b> Mercury 64011/Capitol 76 98 CD+G	Vespertine	19
133	131	139	5	<b>DAVID BALL</b> Mercury 64011/Capitol 76 98 CD+G	Amigo	120	184	164	86	3	<b>LIL' ROMEO</b> Mercury 64011/Capitol 76 98 CD+G	Lil' Romeo	6
134	97	98	7	<b>PROPHET JONES</b> Universal Music 64011/Capitol 76 98 CD+G	Prophet Jones	86	185	165	134	22	<b>PAT GREEN</b> Mercury 64011/Capitol 76 98 CD+G	Three Days	86
135	98	76	7	<b>LIVE</b> Capitol 76 98 CD+G	V	22	186	180	156	45	<b>ST. LUNATICS</b> ▲ RCA 64011/Capitol 76 98 CD+G	Free City	3
136	97	72	3	<b>GREG STREET</b> Mercury 64011/Capitol 76 98 CD+G	Six O'Clock, Vol. 001	72	187	185	157	14	<b>SOUNDTRACK</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Save The Last Dance	3
137	118	93	14	<b>BLU CANTRELL</b> ● Mercury 64011/Capitol 76 98 CD+G	So Blu	8	188	187	159	21	<b>CYNDI THOMSON</b> Capitol Nashville 2013 12 98 18 98	My World	81
138	119	94	20	<b>D12</b> ▲ Shan 64011/Capitol 76 98 CD+G	Devil's Night	1	189	NEW		54	<b>SUGAR RAY</b> ● Mercury 64011/Capitol 76 98 CD+G	Sugar Ray	6
139	122	89	11	<b>ADEMA</b> Mercury 64011/Capitol 76 98 CD+G	Adema	27	190	130	121	7	<b>LUDACRIS</b> ▲ Geffen 64011/Capitol 76 98 CD+G	Back For The First Time	4
140	137	132	38	<b>ALAN JACKSON</b> ▲ Arista Nashville 87002/RLG 12 98 18 98	When Somebody Loves You	15	191	189	166	10	<b>COO COO CAL</b> Mercury 64011/Capitol 76 98 CD+G	Disturbed	45
141	92	36	3	<b>LIT</b> Mercury 64011/Capitol 76 98 CD+G	Atomic	36	192	181	159	3	<b>NICOLE C. MULLEN</b> World Circuit 64011/Capitol 76 98 CD+G	Talk About It	123
142	103	78	4	<b>THE O'JAYS</b> MCA 12015 12 98 18 98	For The Love...	53	193	155	—	2	<b>LEANN RIMES</b> Mercury 64011/Capitol 76 98 CD+G	God Bless America	159
143	124	110	21	<b>BLINK-182</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Take On Your Pants And Jacket	1	194	NEW		1	<b>SKIP</b> UTR 64011/Capitol 76 98 CD+G	Live From Hollygrove	155
144	142	116	52	<b>R. KELLY</b> ▲ Jive 64011/Capitol 76 98 CD+G	tp-2.com	1	195	179	—	14	<b>DEFAULT</b> Mercury 64011/Capitol 76 98 CD+G	The Fallout	194
145	141	124	44	<b>UNCLE KRACKER</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Double Wide	7	196	174	160	26	<b>VARIOUS ARTISTS</b> ● Mercury 64011/Capitol 76 98 CD+G	Songs 4 Worship — Holy Ground	122
146	133	117	12	<b>ALISON KRAUSS + UNION STATION</b> Rounder 64011/Capitol 76 98 CD+G	New Favorite	35	197	169	—	2	<b>SOUNDTRACK</b> ▲ Mercury 64011/Capitol 76 98 CD+G	Moulin Rouge	3
147	126	107	34	<b>JAHEIM</b> ● Mercury 64011/Capitol 76 98 CD+G	[Ghetto Love]	9	198	163	124	5	<b>ORIGINAL CAST RECORDING</b> Mercury 64011/Capitol 76 98 CD+G	Mamma Mia!	169
148	134	123	31	<b>VARIOUS ARTISTS</b> ▲ Sony Zomba/Universal 64011/Capitol 76 98 CD+G	Now 6	1	199	157	115	5	<b>SOUNDTRACK</b> Mercury 64011/Capitol 76 98 CD+G	Serendipity	111
149	132	143	51	<b>THE BEATLES</b> ▲ Mercury 64011/Capitol 76 98 CD+G	1	1	200	166	136	12	<b>OYSTERHEAD</b> Epic 64011/Capitol 76 98 CD+G	The Grand Pecking Order	111
150	144	133	65	<b>SHAGGY</b> ▲ MCA 12015 12 98 18 98	Hotshot	1	201	166	136	12	<b>VARIOUS ARTISTS</b> Mercury 64011/Capitol 76 98 CD+G	The Source Hip-Hop Music Awards 2001	28

● Albums with the greatest sales gains this week ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numbers following Platinum or Diamond symbol indicates album's multi-platinum level for boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Gold), Certification of 200,000 units (Platinum), Certification of 400,000 units (Multi-Platinum) \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and VCA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title.



# NOVEMBER 17 2001 Billboard Top Blues Albums

LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	7	<b>VARIOUS ARTISTS</b> NAMI 5007	<b>Get The Blues!</b>
2	73	<b>B.B. KING &amp; ERIC CLAPTON</b> Atlantic 47612/Warner Bros.	<b>Riding With The King</b>
5	25	<b>BUDDY GUY</b> Silverline 41751/Zomba	<b>Sweet Tea</b>
4	8	<b>JIMMIE VAUGHAN</b> Atlantic 78291	<b>Do You Get The Blues?</b>
7	2	<b>R.L. BURNSIDE</b> Eptaph 80343	<b>Burnside On Burnside</b>
3	35	<b>DELBERT MCCLINTON</b> Real Gone Music 5024	<b>Nothing Personal</b>
6	11	<b>VARIOUS ARTISTS</b> Alligator Records 30th Anniversary Collection	
8		<b>PEGGY SCOTT-ADAMS</b> Hot & Sassy	
9	39	<b>ETTA JAMES</b> Chess 112498/MCA	<b>Love Songs</b>
8	4	<b>MEL WAITERS</b> Let Me Show You How To Love	
10	29	<b>VARIOUS ARTISTS</b> Pure Blues	
11	9	<b>TOMMY CASTRO BAND</b> Guilty Of Love	
12	14	<b>THE WORD</b> The Word	
14	2	<b>VARIOUS ARTISTS</b> Blind Pig Records 25th Anniversary Collection	
15	15	<b>MARCIA BALL</b> Presumed Innocent	

# NOVEMBER 17 2001 Billboard Top Reggae Albums

LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	24	<b>BOB MARLEY AND THE WAILERS</b> One Love: The Very Best Of Bob Marley And The Wailers	
2		<b>LOUCHE LOU &amp; MICHIE ONE</b> 7 Years Of Plenty	
2	8	<b>DAMIAN "JR. GONG" MARLEY</b> Halfway Tree	
3	50	<b>UB40</b> The Very Best Of UB40	
4	24	<b>VARIOUS ARTISTS</b> Reggae Gold 2001	
6	2	<b>VARIOUS ARTISTS</b> Biggest Reggae Dancehall Anthems	
5	103	<b>BOB MARLEY</b> Chant Down Babylon	
7	5	<b>BOB MARLEY AND THE WAILERS</b> Star Power	
9		<b>T.O.K.</b> My Crew, My Dawgs	
9	16	<b>MR. VEGAS</b> Damn Right	
10	25	<b>BUJU BANTON</b> Ultimate Collection	
8	69	<b>BEENIE MAN</b> Art And Life	
13	40	<b>JIMMY CLIFF</b> Jimmy Cliff—Ultimate Collection	
13		<b>BEENIE MAN</b> Youth Quake	
11	7	<b>SIZZLA</b> Rastafari Teach I Everything	

# NOVEMBER 17 2001 Billboard Top World Albums

LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	3	<b>ANDREA BOCELLI</b> Ciel di Toscana	
2	5	<b>GIPSY KINGS</b> Somos Gitanos	
3	6	<b>ISRAEL KAMAKAWIWO'OLE</b> Alone In Iz World	
4	67	<b>BAHA MEN</b> Who Let The Dogs Out	
5	20	<b>AFRO CELT SOUND SYSTEM</b> Volume 3: Further In Time	
6		<b>ANDREA BOCELLI</b> Ciel di Toscana (With Spanish Tracks)	
6	3	<b>BEBEL GILBERTO</b> Tanto Tempo Remixes	
9	35	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> The Irish Tenors: Eltes Island	
7	58	<b>CIRQUE DU SOLEIL</b> Dralion	
22		<b>CESARIA EVORA</b> Sao Vicente	
11		<b>VARIOUS ARTISTS</b> A Celtic Christmas-Silver Anniversary Edition	
11	79	<b>BEBEL GILBERTO</b> Tanto Tempo	
10	3	<b>FEMI KUTI</b> Fight To Win	
12	5	<b>VARIOUS ARTISTS</b> Arabian Travels	
15		<b>BARRAGE</b> Barrage	

# NOVEMBER 17 2001 Billboard Top Contemporary Christian Albums

LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	23	<b>MANNHEIM STEAMROLLER</b> American Gramophone 1225/Chordant	<b>Christmas Extraordinaire</b>
1	1	<b>P.O.D.</b> Atlantic 47612/Warner Bros.	<b>Satellite</b>
2	8	<b>VARIOUS ARTISTS</b> EMI Christian/Provident/Worship/Sparrow 1850/Chordant	<b>Wow Hits 2001: The Year's 30 Top Christian Artists And Hits</b>
4	2	<b>MICHAEL W. SMITH</b> Reunion 10025/Provident	<b>Worship</b>
3	4	<b>VARIOUS ARTISTS</b> Integrity 61001/Time Life	<b>Songs 4 Worship—Shout To The Lord</b>
6	3	<b>STEVEN CURTIS CHAPMAN</b> Sparrow 1776/Chordant	<b>Declaration</b>
7	7	<b>DONNIE MCCLURKIN</b> Verity 43150/Zomba	<b>Live In London And More...</b>
6	5	<b>BILL &amp; GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS</b> Spring House 284/Chordant	<b>A Billy Graham Homecoming Volume One</b>
10	4	<b>BILL &amp; GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS</b> Spring House 284/Chordant	<b>A Billy Graham Homecoming Volume Two</b>
18	24	<b>JACI VELASQUEZ</b> Word 6178	<b>Christmas</b>
11	9	<b>NICOLE C. MULLEN</b> Word 6127	<b>Talk About It</b>
10	8	<b>LEANN RIMES</b> Curb 78726/Chordant	<b>God Bless America</b>
9	16	<b>VARIOUS ARTISTS</b> Integrity 1762/Time Life	<b>Songs 4 Worship—Holy Ground</b>
14		<b>4HIM</b> Word 6151	<b>Walk On</b>
12	10	<b>CAEDMON'S CALL</b> Essential 10621/Provident	<b>In The Company Of Angels—A Call To Worship</b>
31	2	<b>ARNOLD MURRAY</b> Sparrow 1776/Chordant	<b>What A Wonderful Christmas</b>
28	2	<b>VARIOUS ARTISTS</b> Integrity 2066/Time Life	<b>Songs 4 Worship Christmas</b>
15	13	<b>SONICFLOOD</b> Word 6165/Word	<b>Resonate</b>
14	14	<b>MARY MARY</b> CD Columbia 7662/Word	<b>Thankful</b>
20	18	<b>VARIOUS ARTISTS</b> Hillsong Australia/Integrity 2070/Word	<b>You Are My World</b>
30	12	<b>MERCYME</b> Word 6123/Word	<b>Almost There</b>
13	11	<b>FFH</b> Essential 10620/Provident	<b>Have I Ever Told You</b>
16	11	<b>CECE WINANS</b> Westspring Gospel/Sparrow 1826/Chordant	<b>CeCe Winans</b>
22	15	<b>MARK SCHULTZ</b> Word 6138	<b>Song Cinema</b>
17	17	<b>POINT OF GRACE</b> Word 6112	<b>Free To Fly</b>
26		<b>NEWSONG</b> Reunion 10023/Provident	<b>The Christmas Shoes</b>
26	20	<b>THIRD DAY</b> Essential 10620/Provident	<b>Offerings: A Worship Album</b>
24	14	<b>VARIOUS ARTISTS</b> Worship Together/Sparrow 0314/Chordant	<b>I Could Sing Of Your Love Forever 2</b>
36	12	<b>JUMP 5</b> Sparrow 1776/Chordant	<b>Jump 5</b>
25	23	<b>VARIOUS ARTISTS</b> Integrity/Marathon/Vanguard 1895/Word	<b>WOW Worship Green: Today's 30 Most Powerful Worship Songs</b>
29	28	<b>AVALLON</b> Sparrow 1776/Chordant	<b>Oxygen</b>
27	19	<b>VARIOUS ARTISTS</b> Forefront 4774/Chordant	<b>The Prayer Of Jabez: Music... A Worship Experience</b>
35	30	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospel Centric 4267/Provident	<b>Awesome Wonder</b>
34	32	<b>RICHARD SMALLWOOD WITH VISION</b> Verity 43172/Provident	<b>Persuaded—Live In D.C.</b>
35		<b>CHRIS RICE</b> Rockdown 6172/Word	<b>The Living Room Sessions</b>
36	29	<b>VIRTUE</b> Verity 43150/Zomba	<b>Virtuosity!</b>
40	33	<b>PLUS ONE</b> 443/Atlantic 33329/Chordant	<b>The Promise</b>
32	23	<b>VARIOUS ARTISTS</b> Sparrow 1776/Chordant	<b>WOW 2001: The Year's 30 Top Christian Artists And Hits</b>
33	39	<b>PHILLIPS, CRAIG AND DEAN</b> Sparrow 1826/Chordant	<b>Let My Words Be Few</b>
39	25	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> Spring House 2795/Chordant	<b>Christmas...A Time For Joy</b>

# NOVEMBER 17 2001 Billboard Top Gospel Albums

LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	<b>DONNIE MCCLURKIN</b> Verity 43150/Zomba	<b>Live In London And More...</b>
2	3	<b>MARY MARY</b> CD Columbia 67405/4G	<b>Thankful</b>
3	2	<b>CECE WINANS</b> Westspring Gospel/Sparrow 1826/Chordant	<b>CeCe Winans</b>
4		<b>SHIRLEY CAESAR</b> Word 6166/Word	<b>Hymns</b>
5	5	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospel Centric 4267/Provident	<b>Awesome Wonder</b>
6	4	<b>RICHARD SMALLWOOD WITH VISION</b> Verity 43172/Zomba	<b>Persuaded—Live In D.C.</b>
7	6	<b>VIRTUE</b> Verity 43150/Zomba	<b>Virtuosity!</b>
7	9	<b>VARIOUS ARTISTS</b> EMI/Word/Verity 43163/Zomba	<b>WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs</b>
9	17	<b>DEZ</b> Destiny 7702	<b>Sing For Me</b>
10	14	<b>FRED HAMMOND</b> Verity 43174/Zomba	<b>Christmas...Just Remember</b>
11	31	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 0 Communications/Word 65911/Word	<b>Light Of The World</b>
8	13	<b>GREG O'QUIN 'N JOYFUL NOYZE</b> World Wide Gospel 2000	<b>Eclipses</b>
13	26	<b>ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY</b> Amen 1503	<b>Turn It Around</b>
11	11	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE</b> Verity 43168/Zomba	<b>Mighty In The Spirit</b>
12	10	<b>CARLTON PEARSON AND THE AZUSA MASS CHOIR</b> Tommy Boy Gospel 1484/Tommy Boy	<b>Live At Azusa 4</b>
16	18	<b>BLESSED</b> Word 6166/Word	<b>Journey For The Heart</b>
9	12	<b>YOLANDA ADAMS</b> EMI 62629/EEG	<b>The Experience</b>
18	20	<b>REV. CLAY EVANS AND THE AACR MASS CHOIR</b> M2 0 4014	<b>Constantly</b>
13	18	<b>PASTOR WOODROW HAYDEN AND SHILOH</b> JDI 1281/Diamond Servant	<b>I Know It Was The Blood</b>
10	8	<b>SOUNDTRACK</b> Gospel Centric 10135/Zomba	<b>Kingdom Come</b>
15	11	<b>SOUNDTRACK</b> New Song 3510/Tyscot	<b>Tee-Bo Inspirational: Walk By Faith...Not By Sight</b>
22	24	<b>DR. ED MONTGOMERY PRESENTS ALC</b> Ab Me 6101	<b>I Still Believe</b>
23	29	<b>EASTERN MICHIGAN GOSPEL CHOIR</b> DeRohn 73722	<b>Get To The Concept</b>
16	6	<b>TRAMANE HAWKINS</b> Gospel Centric 70035	<b>Still Tramine</b>
19	14	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> Denterly Sounds 20303/EMI Gospel	<b>The Storm Is Over</b>
25	23	<b>ANointed</b> Word 6166/Word	<b>I We Pray</b>
23	21	<b>DOUG &amp; MELVIN WILLIAMS</b> Blackberry 1831/Maleco	<b>Duets</b>
20	16	<b>MOSES TYSON, JR.</b> World Class Gospel 50007/Alpine	<b>Music</b>
22	28	<b>ESTHER SMITH</b> DeRohn 73850	<b>You Love Me...Still</b>
30	31	<b>NEW CREATION OF GOD</b> Amen 1507	<b>He's All I Need</b>
27	35	<b>LIZ MC COMB</b> Crystal Rose 20165	<b>Liz Mc Comb</b>
42		<b>BISHOP TIM BROWN &amp; THE MIRACLE MASS CHOIR</b> Diamond Servant 7014	<b>He's Done Enough</b>
29	27	<b>REGINA</b> Real Deal 70027/Orpheus	<b>It Ain't Over</b>
33	24	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> Verity 43175/Zomba	<b>Not Guilty... The Experience</b>
35	36	<b>JAMES GREAR &amp; COMPANY</b> Born Again 1005/Diamond Servant	<b>What Will Your Life Say</b>
28	37	<b>GABRIEL HARDEMAN DELEGATION</b> Crystal Rose 3114	<b>To The Chief Musician</b>
36	34	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> Verity 43140/Zomba	<b>Purpose By Design</b>
37	40	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7019	<b>Good Time</b>
39		<b>LASHUN PACE</b> Savvy 14848/Maleco	<b>God Is Faithful</b>
38	20	<b>VARIOUS ARTISTS</b> New Hope 21074	<b>Gospel's Top 20 Songs Of The Century</b>

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Top selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports collected, compiled, and provided by



NOVEMBER 17  
2001

Billboard®

## Heatseekers

LAST WEEK					2 WKS AGO					WKS ON					ARTIST					IMPRINT & NUMBER/DISTRIBUTING LABEL					TITLE				

NOVEMBER 17  
2001

Billboard®

## Top Independent Albums

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled and provided by SoundScan®

LAST WEEK 2 WKS AGO WKS ON					ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE				
<div>NUMBER 1/GREATEST GAINER</div> <div>1 Week At Number 1</div>											
1	25	—	2	MANNHEIM STEAMROLLER	CHRISTMAS EXTRAORDINAIRE	25	33	27	3	LOS TEMERARIOS	BALADAS RANCHERAS
						26			1	THE CHARLIE DANIELS BAND	THE LIVE RECORD
	1	3	17	DREAM STREET	DREAM STREET	27	43	49	3	THE BLOCKA BOYZ	MALACHI ENTERTAINMENT PRESENTS: THE BLOCKA BOYZ VOL. 1
	2	1	—	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 4		21	—	2	VARIOUS ARTISTS	THE HIGH & MIGHTY PRESENTS: EASTERN CONFERENCE ALL STARS II
	3	—	2	LA' CHAT	MURDER SHE SPOKE	29			1	JAMIE-LYNN SIGLER	HERE TO HEAVEN
	4	—	2	LIL TROY	BACK TO BALLIN		27	20	7	DJ ESCAPE	PARTY TIME 2002
	5	2	4	THE HIT CREW	PROUD TO BE AMERICAN		28	29	5	THE HIT CREW	DJ'S CHOICE: CELEBRATE AMERICA
	6	4	7	COO COO CAL	DISTURBED		37	—	2	THRILL DA PLAYA	THE RETURN OF THE BIG BRONCO
8	17	18	5	DEFAULT	THE FALLOUT		34	26	26	DARUDE	BEFORE THE STORM
	14	12	24	LIL JON & THE EAST SIDE BOYZ	PUT YO HOOD UP		38	35	7	VARIOUS ARTISTS	GET THE BLUES!
	7	15	5	CAROLE KING	LOVE MAKES THE WORLD	35			1	DEEP DISH	MOSCOW
	8	7	14	SNOOP DOGG PRESENTS THA EASTSIDAZ	DUCES 'N TRAYZ—THE OLD FASHIONED WAY		26	11	3	VARIOUS ARTISTS	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 5
	9	14	12	JOAN SEBASTIAN	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	25	33	6	VARIOUS ARTISTS	THRILL DA PLAYA PRESENTS — DUNKS N D'S	
	19	17	44	NICKEL CREEK	NICKEL CREEK		49	45	67	BAHA MEN	WHO LET THE DOGS OUT
	12	5	4	VARIOUS ARTISTS	GOD BLESS AMERICA: UNITED WE STAND!	39			1	THE RIDDLER	DANCE MIX NYC
	20	—	2	ST. JOHN'S CHILDRENS CHOIR	GOD BLESS THE U.S.A.: KIDS SING SONGS FOR AMERICA		31	28	11	LOS TIGRES DEL NORTE	UNIENDO FRONTERAS
	16	8	10	RZA AS BOBBY DIGITAL	DIGITAL BULLET	41			2	THE FACULTY	GROUP THERAPY
	13	3	3	FUGAZI	THE ARGUMENT		42	37	23	MARCO ANTONIO SOLIS	MAS DE MI ALMA
	11	9	6	BALDHEAD SLICK & DA CLICK	BALDHEAD SLICK & DA CLICK		40	44	11	JACK JOHNSON	BRUSHFIRE FAIRYTALES
	15	10	—	VARIOUS ARTISTS	THE 41ST SIDE	44			12	DEZ	SING FOR ME
20				<div>HOT SHOT DEBUT</div>	<div>TOMAHAWK</div>	32	25	16	KURUPT	SPACE BOOGIE: SMOKE ODESSEY	
	24	19	6	ISRAEL KAMAKAWIWO'OLE	ALONE IN IZ WORLD		18	22	12	METHRONE	PICTURE ME
	10	—	2	JAYO FELONY	CRIP HOP	48			2	LOUCHIE LOU & MICHIE ONE	7 YEARS OF PLENTY
	29	23	8	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY				1	WOMEN OF FAITH	JOY, GRACE, LOVE & PEACE
	22	16	8	JOHN HIATT	THE TIKI BAR IS OPEN		47	31	5	THE HERITAGE CHOIR & ORCHESTRA	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES
						46	30	14	THA DOGG POUND	DEATH ROW PRESENTS: THA DOGG POUND 2002	

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ● Certification for 200,000 units (Platino). ● Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.



# NOVEMBER 17 2001 Billboard Top Internet Album Sales NOVEMBER 17 2001 Billboard Top Soundtracks

LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			<b>NUMBER 1</b>	<b>7 Weeks At Number 1</b>	
		<b>MANNHEIM STEAMROLLER</b>	American Gramophone 1225	<b>Christmas Extraordinaire</b>	17
3	3	<b>VARIOUS ARTISTS</b>	Columbia 86300/CRG	God Bless America	7
5	50	<b>ENYA</b> ▲	Reprise 47426/Warner Bros	A Day Without Rain	5
4	3	<b>ANDREA BOCELLI</b>	Phonogram 42934	Cieli Di Toscana	24
		<b>MICHAEL JACKSON</b>	Epic 89400*	Invincible	1
		<b>BACKSTREET BOYS</b>	Jive 47275/Jive	The Hits - Chapter One	4
1	2	<b>DAVE MATTHEWS BAND</b>	Bama Reps 89312/RCA	Live In Chicago 12.19.98	27
		<b>ALL STAR TRIBUTE</b>	Play Tone/Columbia 80199/CRG	What's Going On (EP)	18
7	8	<b>DIANA KRALL</b> ●	Verve 54948/VG	The Look Of Love	43
		<b>SOUNDTRACK</b>	Warner Sunset/Noneseuch/Admiral 83491 AG	Harry Potter And The Sorcerer's Stone	52
		<b>ENRIQUE IGLESIAS</b>	Interscope 49314B	Escape	2
6	4	<b>CHARLOTTE CHURCH</b>	Columbia 89718/CRG	Enchantment	37
11	2	<b>INCUBUS</b>	Interscope 89277* Epic	Morning View	10
		<b>LENNY KRAVITZ</b>	Virgin 11233	Lenny	12
10	9	<b>BOB DYLAN</b> ●	Columbia 85875*/CRG	Love And Theft	78
9	44	<b>SOUNDTRACK</b> ▲	Mercury (Nashville) 170059	O Brother, Where Art Thou?	30
8	3	<b>JOHN MELLENCAMP</b>	Columbia 85988/CRG	Cuttin' Heads	49
		<b>MANNHEIM STEAMROLLER</b>	American Gramophone 0443	Christmas Collection	-
15	2	<b>ENIGMA</b>	Virgin 11119	LSO: Love Sensuality Devotion - The Greatest Hits	47
12	5	<b>ELTON JOHN</b>	RCA 58533B/Universal	Songs From The West Coast	54
20	2	<b>LYLE LOVETT</b>	Corb 170234/RCA Nashville	Anthology Volume One: Cowboy Man	-
14	19	<b>ALICIA KEYS</b> ▲	RCA 10002	Songs In A Minor	13
		<b>NICKELBACK</b> ▲	Roadrunner 818485/ROJMG	Silver Side Up	6
13	4	<b>LEONARD COHEN</b>	Columbia 85933*/CRG	Ten New Songs	165
16	4	<b>CAROLE KING</b>	Rodriguez 8346/KOCH	Love Makes The World	-

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) ☆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

# NOVEMBER 17 2001 Billboard Top Pop Catalog

All 7 charts are compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by



LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				<b>NUMBER 1</b>	<b>7 Weeks At Number 1</b>
1	1	8	<b>LEE GREENWOOD</b> ●	Capitol/Capitol Nashville 98346 - 11/98 CD	<b>AMERICAN PATRIOT</b>
2	2	86	<b>ENYA</b> ▲	Reprise 47426/Warner Bros	<b>PAINT THE SKY WITH STARS - THE BEST OF ENYA</b>
3	4	175	<b>MICHAEL JACKSON</b> ◆	Epic 89400* (12/98 EQ 18/98)	<b>THRILLER</b>
3	3	110	<b>CREED</b> ◆	Wind-up 12073* (11/98/18/98)	<b>HUMAN CLAY</b>
5	6	1283	<b>PINK FLOYD</b> ◆	Capitol 46001* (10/98/17/98)	<b>DARK SIDE OF THE MOON</b>
6	7	367	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲	Capitol 8124* (10/98/14/98)	<b>GREATEST HITS</b>
7		189	<b>MICHAEL JACKSON</b> ▲	Epic 89400* (12/98 EQ 18/98)	<b>OFF THE WALL</b>
8	28	109	<b>MICHAEL JACKSON</b> ▲	Epic 89400* (12/98 EQ 18/98)	<b>BAD</b>
10	14	571	<b>JAMES TAYLOR</b> ◆	Warner Bros 3113 (7/98/11/98)	<b>GREATEST HITS</b>
10	5	101	<b>INCUBUS</b> ▲	Interscope 89277* Epic (12/98 EQ 18/98)	<b>MAKE YOURSELF</b>
11	12	534	<b>METALLICA</b> ◆	Elektra 81113* EEC (11/98/17/98)	<b>METALLICA</b>
11	8	77	<b>DIDO</b> ▲	Goth 14822* (12/98/18/98)	<b>NO ANGEL</b>
12	5	77	<b>AALIYAH</b> ▲	Blackground 10752 (12/98/17/98)	<b>ONE IN A MILLION</b>
14	9	233	<b>ABBA</b> ▲	Polygram 51002/Universal (12/98/18/98)	<b>GOLD</b>
13	7	5	<b>LEE GREENWOOD</b>	Capitol 77882 (4/98/5/98)	<b>BEST OF LEE GREENWOOD: GOD BLESS THE USA</b>
14	13	256	<b>DEF LEPPARD</b> ▲	Mercury 52614/BMG (10/98/17/98)	<b>VAULT - GREATEST HITS 1980-1995</b>
15	16	90	<b>U2</b> ▲	Island 524613/ROJMG (12/98/18/98)	<b>THE BEST OF 1980-1990</b>
19	15	19	<b>PHILADELPHIA ORCHESTRA (ORMANDY)</b> ●	Sony Classical 6081 (3/98 EQ 18/98)	<b>THE GLORIOUS SOUND OF CHRISTMAS</b>
17	23	214	<b>CREED</b> ▲	Wind-up 12049 (11/98/18/98)	<b>MY OWN PRISON</b>
20	19	197	<b>DIXIE CHICKS</b> ◆	Musical 88795/Sony (12/98 EQ 17/98)	<b>WIDE OPEN SPACES</b>
22	20	209	<b>SHANIA TWAIN</b> ◆	Mercury (Nashville) 52602 (12/98/18/98)	<b>COME ON OVER</b>
18	22	339	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲	MCA 10813 (12/98/18/98)	<b>GREATEST HITS</b>
24	11	50	<b>SYSTEM OF A DOWN</b> ●	American/Columbia 88924/CRG (7/98 EQ 11/98)	<b>SYSTEM OF A DOWN</b>
24	13		<b>CHARLOTTE CHURCH</b> ▲	Sony Classical 89462 (12/98 EQ 18/98)	<b>DREAM A DREAM</b>

LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
25	30	24	<b>JOURNEY</b> ◆	Columbia 44932/CRG (11/98 EQ 18/98)	<b>JOURNEY'S GREATEST HITS</b>
16	17	459	<b>CAROLE KING</b> ◆	Capitol/Capitol Nashville 98346 - 11/98 CD	<b>TAPESTRY</b>
29	28	149	<b>KID ROCK</b> ◆	Top Gun/Lava Atlantic 83119* AG (12/98/18/98)	<b>DEVIL WITHOUT A CAUSE</b>
21	21	645	<b>BOB MARLEY AND THE WAILERS</b> ◆	Mercury 52920* (12/98/18/98)	<b>LEGEND</b>
23	25	186	<b>ANDREA BOCELLI</b> ▲	Phonogram 42934 (12/98/18/98)	<b>ROMANZA</b>
26	30	377	<b>AC/DC</b> ◆	EastWest 82414/EG (11/98/17/98)	<b>BACK IN BLACK</b>
31	43	340	<b>ENYA</b> ▲	Reprise 26734/Warner Bros (12/98/18/98)	<b>WATERMARK</b>
32	35	363	<b>AEROSMITH</b> ◆	Columbia 67822/CRG (7/98 EQ 11/98)	<b>AEROSMITH'S GREATEST HITS</b>
33	39	141	<b>AL GREEN</b> ▲	HiThe Right Stuff 20820/Capitol (10/98/17/98)	<b>GREATEST HITS</b>
34		118	<b>MICHAEL JACKSON</b> ▲	Epic 89400* (12/98 EQ 18/98)	<b>DANGEROUS</b>
33	27	124	<b>LIMP BIZKIT</b> ▲	Two 46028* (12/98/18/98)	<b>SIGNIFICANT OTHER</b>
36	47	61	<b>FRANK SINATRA</b> ▲	Reprise 45841/Warner Bros (11/98/18/98)	<b>SINATRA REPRISE - THE VERY GOOD YEARS</b>
37		3	<b>LEE GREENWOOD</b>	MCA 10813 (12/98/18/98)	<b>LEE GREENWOOD: GOD BLESS THE USA</b>
41	42	20	<b>VARIOUS ARTISTS</b> ●	MCA 10813 (12/98/18/98)	<b>TODDLER FAVORITES</b>
25	29	105	<b>JOHN MELLENCAMP</b> ▲	Mercury 50738/ROJMG (11/98/17/98)	<b>THE BEST THAT I COULD DO 1978-1988</b>
32	38	475	<b>ELTON JOHN</b> ◆	Rockdown 51250/4E-MG (16/98/17/98)	<b>GREATEST HITS</b>
40	47	79	<b>PINK FLOYD</b> ▲	Capitol 79750 (17/98 CD)	<b>WISH YOU WERE HERE</b>
42		93	<b>TOBY KEITH</b> ▲	Elektra 81113* EEC (11/98/17/98)	<b>HOW DO YOU LIKE ME NOW?</b>
38	48	13	<b>VARIOUS ARTISTS</b>	Lawlight 55619 (12/98 CD)	<b>THE MOST WONDERFUL TIME OF THE YEAR</b>
37	37	148	<b>GODSMACK</b> ▲	Interscope 55195/Interscope (12/98/18/98)	<b>GODSMACK</b>
45		94	<b>DR. DRE</b> ▲	A&M 490480/Interscope (12/98/18/98)	<b>DR. DRE - 2001</b>
46		58	<b>POISON</b> ▲	Capitol 52175 (2/98/11/98)	<b>GREATEST HITS 1986-1996</b>
49		404	<b>CREDENCE CLEARWATER REVIVAL</b> ▲	Fantasy 2* (12/98/17/98)	<b>CHRONICLE THE 20 GREATEST HITS</b>
42		425	<b>QUEEN</b> ▲	Polygram 541265 (11/98/17/98)	<b>GREATEST HITS</b>
43		43	<b>OZZY OSBOURNE</b> ▲	Epic 87980 (10/98 EQ 17/98)	<b>THE OZZMAN COMETH</b>
44	35	132	<b>MILES DAVIS</b> ▲	Legacy/Columbia 84305/CRG (7/98 EQ 11/98)	<b>KIND OF BLUE</b>

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) ☆ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.



**Chart Codes:**  
—ALBUMS—

*The Billboard 200* (B200)  
*Blues* (BL)  
*Classical* (CL)  
*Classical Crossover* (CX)  
*Contemporary Christian* (CC)  
*Country* (CA)  
*Country Catalog* (CCA)  
*Electronic* (EA)  
*Gospel* (GA)  
*Hearseekers* (HS)  
*Independent* (IND)  
*Internet* (INT)  
*Jazz* (JZ)  
*Contemporary jazz* (CJ)  
*Latin Albums* (LA)  
*Latin: Latin Pop* (LPA)  
*Latin: Regional Mexican* (RMA)  
*Latin: Tropical/Salsa* (TSA)  
*New Age* (NA)  
*Pop Catalog* (PCA)  
*R&B/Hip-Hop* (RBA)  
*R&B/Hip-Hop Catalog* (RBC)  
*Reggae* (RE)  
*World Music* (WM)  
—SINGLES—  
*Hot 100* (H100)  
*Hot 100 Airplay* (HA)  
*Hot 100 Singles Sales* (HSS)  
*Adult Contemporary* (AC)  
*Adult Top 40* (A40)  
*Country* (CS)  
*Dance/Club Play* (DC)  
*Dance Sales* (DS)  
*Hot Latin Tracks* (LT)  
*Latin: Latin Pop* (LPS)  
*Latin: Regional Mexican* (RMS)  
*Latin: Tropical/Salsa* (TSS)  
*R&B Hip-Hop* (RBH)  
*R&B Hip-Hop Airplay* (RA)  
*R&B Hip-Hop Singles Sales* (RS)  
*Rap* (RP)  
*Mainstream Rock* (RO)  
*Modern Rock* (MO)  
*Top 40 Tracks* (T40)

*Rankings from biweekly charts are listed in italics during a chart's unpublished week.*

**112:** B200 111; RBA 76; H100 48; HA 46; RA 29; RBH 30; T40 37  
**2Pac:** RBA 87; RBH 8, 9, 11, 14  
**3 Doors Down:** B200 162; A40 5; H100 32; HA 32; RO 33; T40 21  
**311:** MO 19  
**4Him:** CC 14

**-A-**

**Aaliyah:** B200 29; PCA 13; RBA 11; RBH 4, 13; H100 15; HA 13; RA 2, 57; RBH 3, 61  
**Abba:** PCA 14  
**AC/DC:** PCA 30  
**Los Acosta:** LA 19; RMA 13  
**Acoustic Alchemy:** CJ 4  
**Ryan Adams:** B200 169  
**Yolanda Adams:** GA 17; RBC 20  
**Adema:** MO 25; RO 27  
**Trace Adkins:** B200 163; CA 18; CS 11; H100 67; HA 63  
**Aerosmith:** PCA 32; RO 23  
**Afro Celt Sound System:** WM 5  
**Afroman:** B200 71; RBA 50  
**Pepe Aguilar:** LA 33; RMA 17; LPS 11; LT 12; 19; RMS 7, 19  
**Christina Aguilera:** LA 67  
**Alan T.:** DC 11  
**ALC:** GA 22  
**Alegres De La Sierra:** LT 50; RMS 25  
**Ley Alejandro:** LPS 27  
**Allen Ant Farm:** B200 42; H100 26; HA 23; MO 11; RO 24; T40 25  
**Gary Allan:** B200 158; CA 17; CCA 9; CS 20  
**All Star Tribute:** B200 18; INT 8; RBA 18; H100 78; T40 40  
**Allure:** HSS 21; RBH 72; RS 21  
**Hiro Alpert:** CJ 19  
**Amber:** DC 14; DSA 3; HSS 34  
**Amethystium:** NA 10  
**Tori Amos:** B200 127  
**Jessica Andrews:** CA 39; LA 5; RMA 3  
**Los Angeles Azules:** HS 30; LA 5; RMA 3  
**Los Angeles De Charly:** LA 36; RMA 19  
**Anointed:** GA 26  
**Marc Anthony:** LA 53; TSA 4; LT 18; TSS 1  
**Aphex Twin:** EA 6; HS 15  
**Indiania:** B200 160; RBA 70; A40 21; DSA 12; RS 57  
**Ricardo Arjona:** LA 40; LPA 18  
**Louis Armstrong:** JZ 11  
**Joe Arroyo:** TSA 17  
**Ashanti:** H100 84; HSS 43; RA 27; RBH 27; RP 13;

**RS 22**  
**A\*Teens:** DSA 9  
**Avalon:** CC 31  
**Avant:** RA 99; RBH 50; RS 46  
**Ramon Ayala:** LT 30; RMS 13  
**Ramon Ayala Y Sus Bravos Del Norte:** LA 46; RMS 38  
**Steve Azar:** CS 40  
**Azul Azul:** LA 58; HSS 49

**-B-**

**B2K:** RBH 83  
**Baby:** RBH 98  
**Babyface:** B200 90; RBA 21; H100 83; HSS 52; RA 26; RBH 28; RS 42  
**Baby's:** RS 48  
**Backstreet Boys:** B200 4; INT 6; AC 14, 21; H100 34; HA 33; T40 23  
**Bad Azz:** RBH 97  
**Baha Men:** IND 38; WM 4  
**Baldhead Slick & Da Click:** HS 21; IND 18; RBA 61  
**David Ball:** B200 133; CA 11; CS 8; H100 57; HA 52  
**Marcia Ball:** BL 15  
**Banda El Recodo:** LA 44; LT 11; RMS 2, 6  
**Banda Sonora:** DC 39  
**Buju Banton:** RE 11  
**Barrage:** WM 15  
**Cecilia Bartoli:** CJ 6  
**Basstov:** DC 35  
**The Beatles:** B200 149  
**Beenie Man:** RE 12, 14  
**Bell Biv DeVoe:** RS 75  
**Joshua Bell:** CX 12  
**Tony Bennett:** CX 5; JZ 24  
**Bent:** DC 47  
**Benizino:** B200 84; RBA 24  
**Better Than Ezra:** A40 26  
**Big Jim:** HSS 57  
**Big Kahuna:** JZ 19  
**Big Lew BKA Popeye Reds:** HSS 58; RP 19; RS 29  
**Billal:** RBA 81; HSS 72  
**Bjork:** B200 182; EA 5  
**Clint Black:** CS 29  
**Blackhawk:** CS 55  
**Blessed:** GA 16  
**Mary J. Blige:** B200 23; RBA 9; RBC 18, 22; H100 1; HA 11; HSS 4; RA 7, 61; RBH 2, 62; RS 1; T40 1  
**Blink-182:** B200 143; MO 8  
**The Blocka Boys:** HS 42; IND 27; HSS 50  
**Andrea Bocelli:** B200 24; CL 3, 5; INT 4; PCA 29; WM 1, 6  
**Bond:** CX 6  
**Boonabak And Tha Wild Younginz:** RS 55  
**Michelle Branch:** B200 94; A40 11; H100 14; HA 15; LPS 36; T40 6; TSS 32  
**Michael Brecker:** JZ 25  
**Brian:** RBH 87; RP 25; RS 38  
**Jim Brickman:** B200 123; NA 3, 14; AC 12  
**Sarah Brightman:** CX 7; DSA 24  
**Brooks & Dunn:** B200 151; CA 14; CCA 8; CS 5, 31; H100 44; HA 22  
**Garth Brooks:** CCA 19; CS 12, 25; H100 65; HA 62; HSS 60  
**The Brooklyn Tabernacle Choir:** GA 11  
**Brotha Lynch Hung:** RBA 97  
**Bishop Tim Brown & The Miracle Mass Choir:** GA 32  
**Forty Brown:** RBA 91  
**Shannon Brown:** CS 42  
**BT:** EA 10; HS 37  
**Bush:** B200 53; MO 13; RO 15  
**Busta Rhymes:** H100 86; HSS 53; RA 40; RBH 38; RP 23; RS 34  
**Tracy Byrd:** CA 55; CS 21

**-C-**

**Caedmon's Call:** CC 15  
**Shirley Caesar:** GA 4; HS 29  
**Chris Cagle:** CA 34; HS 14; CS 34  
**Dena Call:** HSS 29; RBH 93; RP 4; RS 11  
**The Calling:** B200 177; HS 2; A40 8; H100 61; HA 60; T40 31  
**Cameo:** HSS 23  
**Los Caminantes:** LA 64  
**Blu Cantrell:** B200 137; RBA 65; H100 27; HA 29; T40 16  
**Mariah Carey:** B200 80; RBA 49; STX 6; AC 22; HSS 23; RBH 80; RS 47  
**Rodney Carrington:** CA 62; CCA 17  
**Kurt Carr Singers:** CC 33; GA 5; HS 39  
**Jeff Carson:** CA 47; HS 33; CS 14  
**Aaron Carter:** B200 69, 168  
**Case:** H100 8; HA 8; RA 5; RBH 6; RS 64; T40 19  
**Cash & Computa:** HSS 28; RBH 9; RP 3; RS 9  
**Johnny Cash:** CCA 10  
**Tommy Castro Band:** BL 12  
**C-Bo:** RBA 97  
**Ceevee:** DC 12  
**Chanticleer:** CL 14  
**Manu Chao:** LA 48; LPA 20  
**Steven Curtis Chapman:** B200 77; CC 6  
**The Chemical Brothers:** DC 9; DSA 21  
**Eagle-Eye Cherry:** A40 31  
**Kenny Chesney:** B200 102; CA 7; CS 22  
**El Chichicote:** LA 17; RMA 12  
**Willy Chirino:** LT 48; TSS 11

**Chocolate Bandit:** HSS 69; RP 9; RS 17  
**Chris Botti:** CJ 6  
**Christoph Poppen:** CL 12  
**Charlotte Church:** B200 37; CX 1, 5, 8; INT 12; PCA 24  
**Cincinnati Symphony Orchestra:** CL 7  
**Circuit Boy:** DC 11  
**Cirque Du Soleil:** WM 9  
**City High:** B200 106; RBA 69; H100 29; HA 22; RA 11; RBH 11; RS 58  
**CJ:** DC 32  
**Eric Clapton:** BL 2  
**The Clark Family Experience:** CS 51  
**The Click:** RBA 74  
**Jimmy Cliff:** RE 13  
**Patsy Cline:** CCA 14, 24  
**Rosemary Clooney:** JZ 19  
**Club Drama:** HSS 25; RBH 96; RP 6; RS 13  
**C-Murder:** B200 76; RBA 23  
**Tammy Cochran:** CA 33; HS 13; CS 60; H100 95  
**Leonard Cohen:** B200 165; INT 24  
**Coldplay:** B200 101; A40 32; MO 33  
**Collective Soul:** B200 170  
**John Coltrane:** JZ 15, 16, 17  
**Confederate Railroad:** CS 48  
**Conjunto Primavera:** LA 38, 47; RMA 20; LT 39; RMS 4, 17, 29  
**Harry Connick, Jr.:** B200 108, 113; JZ 2, 3  
**Coo Cal:** B200 190; IND 7; RBA 56; HSS 59; RS 49  
**Copa Cat Pack:** JZ 19  
**Phil Coulter:** NA 12  
**coverVersions.com:** HSS 33; RS 52  
**El Coyote Y Su Banda Tierra Santa:** RMS 30  
**Jimmy Cozler:** RS 70  
**The Cranberries:** B200 88; A40 33  
**Creed:** CA 19; A40 30; H100 38; HA 37; MO 5; RO 2  
**Creedence Clearwater Revival:** PCA 47  
**Crimewave:** HSS 62; RP 10; RS 18  
**Cristian:** LA 32; LPA 15; LPS 4, 21; LT 8, 36  
**Celia Cruz:** TSA 16; TSS 40  
**The Crystal Method:** EA 9; DC 18  
**Cuisillos De Arturo Macias:** LT 38; RMS 16  
**Brian Culbertson:** CJ 11

**-D-**

**D12:** B200 138; RBA 75; HSS 30; RS 69  
**Da Brat:** RS 47  
**Daft Punk:** EA 11; DC 42  
**Bobby D'Ambrasio:** DC 32  
**Dana:** DC 35  
**The Charlie Daniels Band:** CA 48; CCA 23; IND 26; CS 39  
**Darlyn Y Los Herederos:** TSS 34  
**Darude:** EA 13; HS 48; IND 33; DC 5  
**Craig David:** B200 86; RBA 58; DSA 11; H100 16; HA 25; HSS 40; RS 50; T40 15  
**Alana Davis:** HS 34  
**Miles Davis:** JZ 2, 23; PCA 50; RBC 24  
**Deep Dish:** IND 35  
**Default:** B200 194; HS 5; IND 8; MO 15; RO 14  
**Dr. Leppard:** PCA 16  
**Jack DeJohnette:** JZ 9  
**Dennis Da Menace:** RBA 79; HSS 36; RBH 99; RP 7; RS 14  
**John Denver:** CCA 18  
**Depeche Mode:** DSA 22  
**Daisy Derr:** CS 53  
**Desert:** DC 3  
**Destiny's Child:** B200 45, 59; RBA 45, 52; AC 24; DSA 7, 20; H100 12; HA 11; HSS 24; RBA 28; RBH 29; RS 32; T40 10  
**Louie DeVito:** B200 104; EA 3; IND 3  
**Dez:** GA 9; IND 44; MO 40; RO 22  
**Diamond Rio:** CA 40; AC 11; CS 47  
**Dido:** PCA 12; A40 20; AC 3; DC 16  
**Joe Diffie:** CA 56; CS 24  
**Dilated Peoples:** B200 63; RBA 20  
**Celine Dion:** AC 16  
**Disturbed:** B200 51; MO 9; RO 8  
**Dixie Chicks:** B200 152; CA 15; CCA 3; PCA 20; CS 30  
**DJ Blass:** LA 45; TSA 3  
**DJ Encore:** DC 15  
**DJ Escape:** EA 12; HS 46; IND 30  
**DJ Quik:** HSS 26; RA 60; RBH 65, 86; RP 2; RS 6  
**DMX:** B200 3; RBA 2; RBC 17; H100 62; HA 59; HSS 70; RA 16, 75; RBH 16, 77; RS 44  
**Placido Domingo:** CX 5  
**Dope:** RO 35  
**Dr. Dre:** PCA 45; RBC 7; RA 35, 43, 60; RBH 39, 43, 65  
**Dream:** DSA 10; HSS 16; RS 40  
**Dream Street:** B200 79; IND 2  
**Dreamcatcher:** DC 43  
**Drowning Pool:** B200 114; MO 38; RO 25  
**Dub Pistols:** DC 36  
**Ricardo "RikRik" Ducent:** RBH 87; RP 25; RS 38  
**Huey Dunsan:** TSA 12; LPS 24; LT 34; TSS 28, 38  
**Dungeon Family:** RBH 89  
**Jemaine Dupri:** B200 15; RBA 3; RA 53, 66; RBH 53, 71; RS 61  
**Bob Dylan:** B200 78; INT 15

**-E-**

**Eastern Michigan Gospel Choir:** GA 23

**Eightball:** RA 71; RBH 75  
**Missy "Misdemeanor" Elliott:** B200 112; RBA 68; H100 37; HA 36; RA 39, 41, 48; RBH 41, 42, 48; T40 29; TSS 30  
**Richard Elliot:** CJ 7  
**Emerson Drive:** CS 56  
**Empty Mynd:** RS 72  
**Engelina:** DC 15  
**Enigma:** B200 47; INT 19  
**Enya:** B200 5; INT 3; NA 1; PCA 2, 31; A40 1; AC 1; H100 10; HA 10; T40 7  
**Faith Evans:** H100 42; HA 41; RA 8; RBH 8; RS 45  
**Rev. Clay Evans And The AARC Mass Choir:** GA 18  
**Sara Evans:** B200 166; CA 19; CS 23  
**Eve:** H100 29, 31; HA 22, 30; RA 11; RBH 11; RS 58; T40 20  
**Cesaria Evora:** WM 10  
**Exhale:** HSS 31; RBH 90; RS 8

**-F-**

**Fabulous:** B200 46; RBA 16; H100 30; HA 26; RA 13, 65; RBH 13, 70; T40 38  
**The Faculty:** IND 41  
**Faithless:** DC 4  
**Jody Farias:** LT 30; RMS 13  
**Fat Joe:** H100 58; HA 55; HSS 44; RA 15; RBH 14; RP 16; RS 25  
**Maynard Ferguson:** JZ 12  
**Alejandro Fernandez:** HSS 25; LA 2; LPA 1; LPS 5; LT 3; RMS 15  
**Pedro Fernandez:** LPS 31; LT 44; RMS 32  
**Vicente Fernandez:** LA 11, 55; RMA 7; LT 22; RMS 9  
**FFH:** CC 22  
**La Firma:** RMS 34  
**First Choice:** DC 27  
**Five For Fighting:** B200 61; A40 3; H100 20; HA 20; T40 14  
**Flav:** HS 49; RO 37  
**Bela Fleck:** CX 3; HS 19  
**Renee Fleming:** CL 13  
**Flickstick:** MO 30  
**Flip Flop:** DC 45  
**Jessica Folker:** DC 19; DSA 16  
**Luis Fonsi:** LPS 40  
**Willia Ford:** DSA 14  
**Russ Freeman:** CJ 23  
**Bill Frisell:** JZ 10  
**Fuel:** B200 159; A40 25; H100 92; RO 40  
**Fuerza Juvenil:** TSS 39  
**Fugazi:** HS 20; IND 17; HSS 74  
**Fulanito:** TSS 15  
**Nelly Furtado:** B200 38; A40 14; DC 17; H100 6; HA 7; LPS 34; T40 3; TSS 29

**-G-**

**Warren G:** RBH 92  
**G Club:** DC 39  
**G Wise:** HSS 46; RBH 85; RP 18; RS 28  
**Ana Gabriel:** LA 31; LPA 14; LPS 12; LT 28  
**Juan Gabriel:** LA 30; LPA 13; LPS 9; LT 7; TSS 20  
**Bill & Gloria Galtier:** B200 175, 178; CB 8, 9, 40  
**Garbage:** B200 83; EA 1  
**Marvin Gaye:** RA 63; RBH 57; RS 63  
**G. Dep:** RA 72; RBH 76  
**El General:** TSA 10  
**G'Fellas:** RBA 84  
**Ghostface Killah:** RBH 84  
**Bebel Gilberto:** WM 7, 12  
**Billy Gilman:** CA 51, 59  
**Ginuwine:** B200 50; RBA 17; H100 7; HA 6; RA 3, 48; RBH 4, 48; T40 22  
**Gipsy Kings:** LA 4; LPA 2; WM 2  
**Gisselle:** LA 23; TSA 1; LPS 25; LT 21; TSS 7  
**Gossmack:** PCA 44; MO 40; RO 22  
**Tony Gold:** RBH 87; RP 25; RS 38  
**Gorillaz:** B200 68; MO 26, 37  
**John Gott:** RP 24; RS 35  
**Suav Gott:** RS 60  
**Gov't Mule:** HS 22  
**El Gran Combo:** LT 46; TSS 9  
**David Gray:** B200 126  
**Macy Gray:** B200 57; RBA 41  
**James Grear & Company:** GA 35  
**Al Green:** PCA 33; RBC 5  
**Green Velvet:** DC 13  
**Lee Greenwood:** CCA 1, 2, 5, 22; PCA 1, 15, 37; CS 35; H100 51; HSS 2  
**Pat Green:** B200 184; CA 22; CS 38  
**Groove Armada:** DC 40  
**Grupo Bryndis:** HS 26, 32; LA 3, 6; RMA 2, 4; LT 42; RMS 22  
**Grupo Nicho:** TSA 17  
**Grupomania:** TSS 24  
**Guardianes Del Amor:** LA 74  
**Juan Luis Guerra:** A40: TSA 8  
**Amaury Gutierrez:** LPS 32  
**Buddy Guy:** BL 3  
**Alejandra Guzman:** LA 22; LPA 8; LPS 17; LT 33; TSS 27

**-H-**

**Charlie Haden:** JZ 21  
**Fred Hammond:** GA 10, 37  
**Herbie Hancock:** CJ 10  
**Gabriel Hardeman Delegation:** GA 36  
**Lisa Hartman Black:** CS 29

**Tramaine Hawkins:** GA 24  
**Pastor Woodrow Hayden And Shiloh:** GA 19  
**Hayseed Dixie:** CA 72  
**Heaveweave:** DC 33  
**Michael Hedges:** NA 13  
**The Heritage Choir & Orchestra:** IND 49  
**Eddy Herrera:** TSS 10, 26  
**John Hiatt:** IND 24  
**Elder Jimmy Hicks And The Voices Of Integrity:** CA 13  
**Faith Hill:** CA 26; AC 4; CS 54, 57  
**The Hilliard Ensemble:** CL 12  
**The Hit Crew:** B200 119; IND 6, 31  
**Pat Hodges:** DC 34  
**Billie Holiday:** JZ 13, 20  
**Jennifer Holiday:** DC 7  
**Adele Holness:** DC 6  
**Steve Holy:** CA 44; HS 28; CS 17  
**Hoobastank:** MO 17; RO 34  
**Whitney Houston:** H100 59; HSS 1; RBH 63; RS 2  
**Rebecca Lynn Howard:** AC 12  
**Los Huracanes Del Norte:** RMS 39

**-I-**

**Billy Idol:** B200 161  
**Enrique Iglesias:** B200 2; INT 11; LA 71; A40 28; AC 13; DC 10; H100 3; HA 4; LPS 2; LT 2; T40 5; TSS 3  
**Ilo:** DC 2  
**Iman:** RMS 40  
**Incubus:** B200 10; INT 13; PCA 10; A40 10; H100 70; HA 66; MO 3; RO 6  
**Intocable:** LA 42, 52; LT 14; RMS 3  
**Los Invasores De Nuevo Leon:** LA 62; RMS 36  
**Ronald Isley:** B200 75; RBA 26; H100 100; RA 46; RBH 45  
**The Isley Brothers:** B200 75; RBA 26; H100 100; RA 46; RBH 45  
**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs:** RA 70; RBH 73  
**Burt Ives:** CCA 21

**-J-**

**Alan Jackson:** B200 140; CA 12; CCA 12; CS 6, 59; H100 46; HA 44  
**Janet Jackson:** B200 92; RBA 67; HSS 13; RA 41; RBH 42; RS 15; T40 36  
**Michael Jackson:** B200 11; INT 5; PCA 3, 7, 8, 34; RBA 1; RBC 1, 3, 6, 12; H100 60, 64; HA 56, 61; RA 14, 19; RBH 15, 20  
**Jadakiss:** B200 120; RBA 42; RA 52, 58; RBH 52, 60, RS 66  
**Jagged Edge:** B200 87; RBA 38; DSA 2; H100 18, 77; HA 28, 73; HSS 8; RA 23, 31; RBH 22, 26; RS 5; T40 27  
**Mick Jagger:** RO 26  
**Jaguare:** LA 68  
**Jaheim:** B200 147; RBA 34; RA 30; RBH 31  
**Jalilbird:** RS 68  
**Bishop T.D. James & The Potter's House Mass Choir:** GA 25  
**Boney James:** B200 117; CJ 1; RBA 36  
**Etta James:** BL 9; JZ 5  
**Jamie-Lynn Sigler:** HS 44; IND 29  
**Jamiroquai:** EA 7; DC 26  
**Tim Janis:** CX 15  
**Keith Jarrett:** JZ 9  
**Jay-Felony:** IND 22; RBA 77  
**Jay-Z:** B200 16; RBA 7; RBC 2; H100 25, 33; HA 18, 31; HSS 27, 66; RA 34, 34, 56; RBH 7, 32, 59; RS 37, 43, 73; T40 28  
**Jewel:** A40 12; AC 26; H100 71; HA 72; T40 35  
**Ally Hey:** LPS 19; LT 47  
**Jose Alfredo Jimenez:** LA 34, 49; RMA 18  
**Jimmy Eat World:** MO 35  
**Joe:** RA 54; RBH 56  
**Billy Joel:** B200 82  
**Elton John:** B200 54; INT 20; PCA 40; A40 29; AC 7  
**Carolyn Dawn Johnson:** CA 27; CS 16; H100 82  
**Jack Johnson:** IND 43  
**Jonell:** RBH 94  
**George Jones:** B200 129; CA 9; CS 25  
**Richard Joo:** CL 1  
**Ronny Jordan:** CJ 21  
**Jose Jose:** LA 29; LPA 12  
**Journey:** B200 122; PCA 25  
**Juanes:** LA 56; LPS 18; LT 37  
**The Judds:** CCA 20  
**Jump 5:** CC 29; HS 35  
**Juvenile:** B200 93; RBA 35; RBC 10; H100 97, 98; RA 45, 47; RBH 44, 47

**-K-**

**Israel Kamakawiwo'ole:** IND 21; WM 3  
**Karmadelic:** DC 30  
**Anthony Kearns:** WM 8  
**John P. Kee:** GA 14, 34  
**Robert Earl Keen:** CA 54  
**Toby Keith:** B200 34; CA 2; CCA 6, 7; PCA 42; CS 3; H100 41; HA 29  
**R. Kelly:** B200 144; RBA 46; RBC 25; H100 58, 69; HA 55, 67; HSS 27, 44; RA 15, 24; RBH 14, 23; RP 16; RS 25, 37  
**Alicia Keys:** B200 13; INT 22; RBA 10; A40 17; AC 29; H100 4, 63; HA 5, 58; LPS 38; RA 17, 33; RBH 17, 34; T40 4; TSS 37



Kid Rock: PCA 27; MO 21; RO 20  
Kidz Bop Kids: B200 121  
Carole King: IND 10; INT 25; PCA 26  
King Africa: LA 69; TSS 19  
B.B. King: BL 2  
Knoc-Turn'Al: RA 35; RBH 39  
Frankie Knuckles: DC 29  
Kokane: RA 62; RBH 66  
Kool G Rap: HSS 54; RBH 85; RP 18; RS 28  
Dave Koz & Friends: C 5  
Dave Koz: C 5  
Diana Krall: B200 43; INT 9; J 21, 22  
Alison Krauss: B200 146; CA 13; CCA 25  
Lenny Kravitz: B200 12, 100; INT 14; A20 22; H100 43; HA 45; MO 14; RO 11; T40 33  
Krazee: DC 22  
Kurupt: IND 45  
Kurupt Seed: HSS 61; RP 8; RS 16  
Femi Kuti: WM 13

**-L-**

La' Chat: B200 110; IND 4; RBA 25  
Kenny Lattimore: B200 153; RBA 40; RA 55; RBH 55  
Tracy Lawrence: CA 35; CS 44  
Melina Leon: TSA 11  
Gerald Levert: B200 58; RBA 14; RA 44; RBH 46  
Glenn Lewis: RA 69; RBH 69  
La Ley: LA 21; LPA 7; LPS 16; LT 31; TSS 16  
LFO: H100 89  
Libera: CL 11  
Liberacion: LT 24; RMS 10  
Ottmar Liebert: NA 11, 15  
Lifehouse: B200 109; A40 4, 39; H100 17; HA 17; T40 13  
Li'l Jon & The East Side Boyz: IND 9; RBA 71; RBH 82  
Li'l Kim: H100 91; HSS 15; RA 68; RBH 54; RP 14; RS 23  
Li'l Romeo: B200 183  
Li'l Troy: B200 116; IND 5; RBA 32  
Li'l Wayne: RBH 98  
Limp Bizkit: B200 107; PCA 35  
Linkin Park: B200 90; H100 73, 96; HA 68; MO 4, 20; RO 10, 16  
Lit: B200 141; MO 22  
Live: B200 135  
Live Element: DC 21  
LL Cool J: H100 94; RA 42; RBH 40; RS 39  
Lonestar: B200 125; CA 8; CCA 13; AC 8; CS 13; H100 75; HA 71  
Cachaito Lopez: TSA 20  
Jennifer Lopez: B200 36; RBA 51; DSA 25; H100 2; HA 2; LPS 30; RA 20; RBH 19; T40 2; TSS 22  
Jesus Lopez-Cobos: C 7  
Pete Lorimer: DC 33  
Louchie Lou & Michie One: IND 47; RE 2  
Patty Loveless: CA 57  
Lyle Lovett: CA 30; INT 21  
Ludacris: B200 189; RBA 94; H100 85, 94; RA 38, 42, 66; RBH 37, 40, 71; RS 39, 47, 56  
Shelby Lynne: AC 27

**-M-**

Mack 10: RBH 98  
Madonna: DC 1; DSA 6, 23; HSS 68  
Magoo: RA 59; RBH 58  
Cheb Mami: DSA 19  
Mannheim Steamroller: B200 17; CC 1; IND 1; INT 1, 18; NA 2, 7  
Victor Manuelle: TSA 14; TSS 13  
Bob Marley: PCA 28; RBC 15; RE 4, 7, 8  
Damian "JR. Gong" Marley: RE 3  
Marsha: DSA 13  
Ricky Martin: LA 70  
Rogelio Martinez: LT 40; RMS 18  
Mary Mary: CC 19; GA 2; RBA 93  
Mista Ace Incorporated: RBA 90  
matchbox twenty: B200 173; A40 19, 24; AC 2  
Keiko Matsui: C 14  
Dave Matthews Band: B200 27, 130; INT 7; A40 9, 36; MO 39; T40 34  
Maxwell: B200 41; RBA 13; DSA 1; H100 22; HA 21; HSS 12; RA 4; RBH 5; RS 10  
John Mayer: HS 8  
Yo-Yo Ma: CL 2, 9  
Martina McBride: B200 44; CA 4; CS 36; H100 99  
Paul McCartney: AC 25; HSS 56  
Delbert McClinton: BL 6  
Donnie McClurkin: B200 128; CC 7; GA 1; RBA 44  
Brian McCormack: CS 41  
Liz McComb: GA 31  
Reba McEntire: B200 40; CA 3; CS 7; H100 53; HA 49  
Tim McGraw: B200 81, 132; CA 5, 10; CS 1, 19; H100 45; HA 43  
Brian McKnight: B200 56; RBA 22; H100 56; HA 51; RA 10; RBH 12; RS 53  
John Mellencamp: B200 49; INT 37; PCA 39; A40 21  
Roy D. Mercer: CA 65, 70  
Natalie Merchant: A40 34  
MercyMe: CC 21; HS 11  
Mesh: RO 30  
Jo Dee Messina: CA 28; CS 19  
Metallica: PCA 11  
Method Man: RBH 94

Methrone: IND 46; RBA 82  
Edgar Meyer: CL 9  
Michael Salgado: LA 28; RMA 16  
Mickey: RBH 98  
Luis Miguel: LPS 13; LT 26  
Christina Millan: H100 52; HSS 3; RBH 81; RS 4  
Marcus Miller: C 18  
Mimi: RA 60; RBH 65  
Kylie Minogue: DC 28  
Minotti: HSS 61; RP 8; RS 16  
Ismael Miranda: TSS 25  
Misfits: HS 12  
Mobb Deep: HSS 65; RBH 74; RP 22; RS 33  
Jane Monheit: J 26  
Ricardo Montalban: LA 50; LPS 8, 23; LT 16; TSS 21  
Dr. Ed Montgomery: GA 22  
Montgomery Gentry: CA 38; CS 27  
Jessie Morales: HS 40; LA 9; RMA 6  
Mos Def: RS 74  
Brandy Moss-Scott: HSS 20; RBH 88; RS 7  
Mpress: HSS 18  
Mr. Cheeks: B200 66; RBA 12; H100 72; HA 70; RA 18; RBH 18; RS 41  
Mr. Spitfire: RBA 92  
Mr. Vegas: RE 10  
Ms. Tol: RBH 92  
Nicole C. Mullen: B200 191; CC 11; HS 3  
Samantha Mumba: HSS 51  
Ricky Munoz: RMS 34  
Anne Murray: CA 29; CC 16  
Keith Murray: H100 94; RA 42; RBH 40; RS 39  
Musiq Soulchild: RBA 80  
Mystikal: RBH 80

**-N-**

Naid: DC 38  
Nate Dogg: H100 30; HA 26; RA 13, 53, 64; RBH 13, 53, 67; RS 61; T40 38  
Natural: HSS 17  
Frankie Negron: LA 75; TSA 6; LT 29; TSS 6  
Nelly: B200 91; RBA 73; DSA 2; H100 18, 40; HA 28, 40; HSS 8; RA 22, 31; RBH 25, 26; RS 5; T40 27  
Willie Nelson: CCA 15  
The Neptunes: H100 66; HA 65; RA 21; RBH 21; RS 54  
New Creation Of God: GA 30  
New Life Community Choir: GA 34  
New Order: B200 115; EA 4; DC 25; DSA 5; HSS 67  
NewSong: CC 26; HS 24  
Nickel Creek: CA 31; HS 10; IND 13  
Nickelback: B200 6; INT 23; A40 18; H100 9; HA 9; MO 1; RO 1; T40 18  
Stevie Nicks: AC 23  
Nivea: HSS 19  
Nonchalant: HSS 8; RP 19; RS 29  
Noreaga: RA 67; RBH 68  
The Notorious B.I.G.: RBC 21  
N' Sync: B200 26; AC 15, 30; H100 13; HA 14; RA 50; RBH 51; T40 9

**-O-**

Mark O'Connor: CL 8, 9  
The O'Jays: B200 142; RBA 29; RA 74; RBH 78  
Oleander: HSS 22  
Jamie O'Neal: CA 41; HS 23; CS 26  
Greg O'Quin "N Joyful Noize": GA 12  
El Original De La Sierra: LA 65  
Los Originales De San Juan: LA 39  
Original P: HSS 39; RBH 95; RP 5; RS 12  
Eugene Ormandy: PCA 18  
Oro Solido: TSS 31  
Ozzy Osbourne: B200 28; PCA 49; RO 3  
O-Town: B200 124; AC 6; DSA 4; HSS 35  
Oysterhead: B200 199  
Ozomatli: LA 27; LPA 11

**-P-**

Peteey Pablo: H100 28; HA 34; HSS 6; RA 12; RBH 10; RP 1; RS 3  
Lashun Pace: GA 39  
Lindsay Pagano: HSS 11  
Palome: LA 20; RMA 14; LT 5; RMS 1  
Brad Paisley: CA 36; CS 15; H100 79; HA 75  
Pastor Troy: RBA 100  
Laura Pausini: LA 18; LPA 6; LPS 14; LT 27  
P. Diddy & The Bad Boy Family: B200 131; RBA 63  
Gary Peacock: J 29  
Carlton Pearson And The Azusa Mass Choir: GA 15  
Teddy Pendergrass: RBC 23  
Phil Perry: C 17  
Pesado: RMS 35  
Pet Shop Boys: DC 8  
Tom Petty And The Heartbreakers: PCA 22  
Phatty Banks: HSS 25; RBH 96; RP 6; RS 13  
Philadelphia Orchestra: PCA 18  
Phillips, Craig And Dean: CC 39  
Phish: B200 105  
Pink: H100 24; HA 24; T40 11  
Pink Floyd: PCA 5, 41  
Alexandre Pires: LA 41; LPA 19; LPS 3; LT 6; TSS 12  
Play: HSS 42  
Plus One: CC 37  
El Poder Del Norte: RMS 37  
P.O.D.: B200 21; CC 2; H100 68; HA 64; MO 2; RO 7

Point Of Grace: CC 25  
Poison: PCA 46  
Larry Poteat: HSS 48; RP 17; RS 27  
Jesse Powell: RBA 88  
Po' White Trash And The Trailer Park Symphony: HSS 47; RP 11; RS 19  
Elvis Presley: HSS 7  
Priscilla Y Sus Balas De Plata: RMS 33  
Project Pat: RBA 89  
Prophet Jones: B200 134; RBA 28  
Pru: RBA 98  
Puddle Of Mudd: B200 39; H100 81; MO 7, 18; RO 5, 18  
Puerto Rican Power: LT 41; TSS 8  
Puff Daddy: H100 66; HA 65; RA 21, 41, 71; RBH 21, 42, 75; RS 54

**-Q-**

Queen: PCA 48  
A.B. Quintanilla Y Los Kumbia Kings: LA 8; LPA 3; LT 32; RMS 23

**-R-**

Radical For Christ: GA 37  
Raekwon: RBH 84  
Rank 1: DC 23  
Rascal Flatts: CA 43; HS 27; CS 32  
Peter Rauhofer: DC 8  
Johnny Ray: TSS 35  
Ray J: RBA 96; RA 73; RBH 64; RS 62  
Rayvon: RBH 87; RP 25; RS 38  
Los Razos: LA 26; RMA 15  
Regina: GA 33  
Remy Zero: MO 31  
Rhythm Masters: DC 44  
Chris Rice: CC 35; HS 38  
Nicki Richards: DC 29  
The Riddler: IND 39  
Los Rieleros Del Norte: LA 61; LT 35; RMS 14  
LeAnn Rimes: B200 192; CA 24, 50; CC 12; AC 19, 20; HSS 9, 14  
The Rippingtons: C 23  
Rising Son: HSS 63; RP 20; RS 30  
Lupillo Rivera: LA 14; RMA 9; RMS 8, 28  
R.L. Burnside: BL 5  
R.L. H100 91; HSS 15; RA 68; RBH 54; RP 14; RS 23  
RMB: DC 37  
Robbie Rivera: DC 48  
Kenny Rogers: CA 73; CS 52  
Tito Rojas: TSA 9  
Rosabel: DC 7  
Royce Da 5'9": RBH 100  
Paulina Rubio: LA 10; LPA 4; LPS 33  
Ja Rule: B200 8; RBA 5, 99; DSA 25; H100 2, 8, 84; HA 2, 8; HSS 43; LPS 30; RA 5, 20, 27; RBH 6, 19, 27; RP 13; RS 22, 64; T40 2, 19; TSS 22  
RZA As Bobby Digital: IND 16; RBA 83

**-S-**

Sade: RBA 86; RBC 16; DSA 17  
Saliva: B200 167; MO 28; RO 28  
Adan Chalino Sanchez: RMS 31  
Gilberto Santa Rosa: LA 59; TSA 5; LPS 15; LT 13; TSS 2, 17  
Alejandro Sanz: LA 66  
Yoskar Sarante: TSS 18  
Savage Garden: AC 18  
Mark Schultz: CC 24; HS 17  
Diane Schuur: J 12  
S Club 7: AC 9; HSS 71  
Jill Scott: B200 157; RBA 48; H100 88; RA 32; RBH 33  
Peggy Scott-Adams: BL 8  
Carl Scruggs And Friends: CA 61  
Joan Sebastian: HS 6; IND 12; LA 1, 60; RMA 1; LPS 29; LT 20, 49; RMS 21, 27  
Bob Seger & The Silver Bullet Band: PCA 6  
Selena: LA 51  
Erick Sermon: B200 33; RBA 8; RA 63; RBH 57; RS 63  
Sevendust: MO 27; RO 19  
Shaggy: B200 150; RBH 87; RP 25; RS 38  
Shakira: LA 24; LPA 9; H100 50; HA 48; LPS 1; LT 1; T40 39; TSS 4  
Shanokee: DC 23  
Ben Shaw: DC 6  
SheDaisy: CA 58  
Blake Shelton: CA 25; CS 33  
Beanie Sigel: RBA 85  
Carly Simon: RA 41; RBH 42  
Frank Sinatra: PCA 36  
Sir Ivan: DC 31  
Sizzla: RE 15  
Ricky Skaggs: CA 69  
Skip: B200 193; HS 4; RBA 43  
Slipton: B200 97  
Richard Smallwood With Vision: CC 34; GA 6; HS 41  
Smash Mouth: A40 16, 27; H100 87  
Esther Smith: GA 29  
Michael W. Smith: B200 67; CC 4  
Snoop Dogg: B200 48; IND 11; RBA 27, 78; H100 91; HSS 15; RA 43, 62, 68; RBH 43, 54, 66, 97; RP 14; RS 23  
Soil: HS 16; RO 29  
Marco Antonio Solis: IND 42; LA 13, 35; LPA 5, 16; LPS 10, 20; LT 9, 15; RMS 20, 26

Soluna: DC 46  
Son By Four: TSA 19  
SonicGood: CC 18; HS 9  
Bubba Sparxxx: B200 35; RBA 15; H100 21; HA 19; HSS 45; RA 9; RBH 9; RP 21; RS 31  
Britney Spears: B200 164; DSA 8; H100 49; HA 53; HSS 73; T40 24  
Spyro Gyra: C 12  
St. Germain: C 15  
Staind: B200 22; A40 6; H100 11, 74; HA 12, 69; MO 6; RO 4, 12; T40 8  
Static-X: RO 39  
Jeffrey Steele: CS 37  
Gwen Stefani: H100 31; HA 30; T40 20  
Stereomoon: RO 31  
Stereophonics: A40 40  
Sting: DSA 19  
St. John's Childrens Choir: HS 18; IND 15  
St. Lunatics: B200 185; RBA 95  
Angie Stone: H100 90; RA 36; RBH 35  
Stone Temple Pilots: RO 36  
George Strait: CA 53; CS 9; H100 54; HA 50  
Greg Street: B200 136; RBA 33  
Barbra Streisand: B200 32  
Strik nine: HSS 41; RP 12; RS 20  
The Strokes: B200 72; MO 24  
Styles: RA 58; RBH 60  
Sugar Ray: B200 188; A40 7, 37; AC 28; T40 32  
Sum 41: B200 60; MO 12  
Survivor: HSS 64; RP 15; RS 24  
System Of A Down: B200 20; PCA 23; MO 10; RO 17

**-T-**

Tania: DSA 15; HSS 55; RS 71  
Olga Tanon: LA 43; TSA 2; LPS 37; LT 43; TSS 14, 23  
Tantric: RO 21, 38  
Tata + Brando: HSS 48; RP 17; RS 27  
James Taylor: PCA 9  
Paul Taylor: C 8  
Los Temerarios: HS 36; IND 25; LA 7; RMA 5; LT 45; RMS 24  
Tenacious D: B200 99  
The Dogg Pound: IND 50  
The Eastsidaz: IND 11; RBA 78; RA 62; RBH 66  
Thalia: LA 16; RMA 11; LPS 28  
Third Day: CC 27  
Carl Thomas: RBH 84  
Cyndi Thomson: B200 187; CA 23; CS 18, 46  
Three Mo' Tenors: CX 10  
Thrill Da Playa: HS 47; IND 32; RBA 66  
Los Tigres Del Norte: IND 40; LA 12; RMA 8; LT 23; RMS 11  
Los Tigrillos: LT 25; RMS 12  
Timbaland: RA 59; RBH 58  
Aaron Tippin: CA 67, 74; CS 10; H100 36; HA 57; HSS 5  
T.L.K.: DSA 53  
T.O.R.C.: RE 9  
Tomahawk: HS 31; IND 20  
Toot: B200 150; MO 16, 34; RO 9, 32  
Tommy Torres: LPS 22; TSS 36  
Tower Of Power: C 20  
Toya: HS 7; DSA 18; H100 23; HA 27; HSS 46; RS 51; T40 12  
Train: B200 64; A40 2, 23; AC 17; H100 19; HA 16  
Tranzas: LPS 35  
Randy Travis: CA 63; HSS 10  
Faith Trent: DC 45  
Trick Daddy: B200 95; RBA 55; H100 76; HA 74; RA 37; RBH 36  
Trick Pony: B200 171; CA 20; CS 4; H100 47; HA 47; HSS 75  
Los Tri-O: LA 37; LPA 17; LPS 26  
Travis Tritt: B200 146; CA 21; CS 2; H100 39; HA 38  
Los Tucanes De Tijuana: LT 17; RMS 5  
Shania Twain: CA 66; CCA 4; PCA 21  
Tweet: RA 48, 59; RBH 48, 58  
Roman Tynan: WM 8  
Steve Tyrell: J 24  
Tyrese: B200 172; RBA 59; H100 80; RA 25; RBH 24

**-U-**

U2: B200 62; PCA 17; A40 13; H100 55; HA 54; T40 30  
U2erzone: DC 50  
UB40: RE 4  
Uncle Kracker: B200 145; A40 15; AC 10  
Union Station: B200 146; CA 13  
Urban Knights: C 9  
Usher: B200 11; RBA 6; H100 5, 35; HA 3, 35; RA 1, 51; RBH 1, 49; RS 65, 67; T40 17, 26  
Utah Saints: DC 41

**-V-**

Jaci Velasquez: B200 181; CC 10; LA 25; LPA 10; LPS 6, 39; LT 10  
Ian Van Dahl: DSA 13  
Luther Vandross: B200 103; RBA 39; DC 24; MSS 38; RBH 79; RS 36  
Vangelis: CL 4  
Phil Vassar: CA 60; CS 45  
Jimmie Vaughan: BL 4  
Tony Vega: TSS 33  
Veggie Tunes: IND 23  
The Verve Pipe: A40 38

Alicia Villarreal: LA 15; RMA 10  
V.L.P. Music & Arts Seminar Mass Choir: GA 14  
Virtue: CC 36; GA 7; HS 45  
Vita: RS 55  
Carlos Vives: LPS 7; LT 4; TSS 5

**-W-**

The Wallers: PCA 28; RBC 15  
Mel Walters: BL 10  
Waldeck: DC 49  
Clay Walker: CA 75; CS 28  
Crystal Waters: DC 20  
Russell Watson: CX 4  
Weezer: B200 118; MO 32, 36  
Westbound Soljaz: HSS 39; RBH 95; RP 5; RS 12  
Kirk Whalum: C 24  
Peter White: C 3; HS 43  
Wild Horses: CS 49  
Hank Williams Jr.: CCA 11; CS 50  
Doug Williams: GA 27  
Lee Williams And The Spiritual QCs: GA 38  
Melvin Williams: GA 27  
Mark Willis: CA 52  
Vanessa Williams: CX 5  
Tim Wilson: CA 64  
CeCe Winans: CC 23; GA 3  
The Wiseguns: EA 15; HS 50; A40 35  
Lee Ann Womack: B200 155; CA 16; AC 5; CS 58  
Women Of Faith: IND 48  
Won-G: HSS 26; RBH 86; RP 2; RS 6  
The Word: BL 13  
Darryl Worley: CA 43  
Chey Wright: CA 49  
Finbar Wright: WM 8  
Keke Wyatt: HSS 32; RA 49; RBH 50; RS 26

**-Y-**

Yanni: NA 4, 8, 9  
Trisha Yearwood: CA 37; H100 93  
Pete Yorn: B200 174; HS 1; MO 29  
The Young Millionaires: RS 59

**-Z-**

Rob Zombie: MO 23; RO 13

**-SOUNDTRACKS-**

American Pie 2: STX 22  
Bandits: STX 21  
Bones: B200 85; RBA 31; STX 7  
Bridget Jones's Diary: STX 14  
Captain Correll's Mandolin: CX 14  
Coyote Ugly: B200 96; CA 6; STX 8  
Crouching Tiger, Hidden Dragon: CX 9  
Down From The Mountain: CA 32; STX 19  
Driven: CA 71  
The Fast And The Furious: STX 23  
Good Rockin' Tonight — The Legacy Of Sun Records: B200 179; STX 10  
Hannibal: CX 11  
Hardball: STX 16  
Harry Potter And The Sorcerer's Stone: B200 52; INT 10; STX 2  
Josie & The Pussycats: STX 18  
Kingdom Come: GA 20  
A Knight's Tale: B200 156; STX 9  
Mamma Mia!: B200 197  
Moulin Rouge: B200 196; STX 12  
O Brother, Where Art Thou?: B200 30; CA 1; INT 16; STX 1  
On The Line: B200 70; STX 4  
The Princess Diaries: STX 15  
Remember The Titans: STX 20  
Save The Last Dance: B200 186; STX 11  
Serenity: B200 198; STX 13  
Shrek: B200 74; STX 5  
SpongeBob SquarePants Original Theme Highlights: STX 24  
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 21  
Training Day: B200 65; RBA 30; STX 3  
WWF: Tough Enough: STX 17  
Zoelander: STX 25

**-VARIOUS ARTISTS-**  
on The Billboard 200

Classical Hits: 180  
FB Entertainment Presents: The Goodlife Album: 89  
God Bless America: 7  
Now 6: 148  
Now 7: 25  
Now That's What I Call Christmas: 31  
Pulse: 98  
Songs 4 Worship — Holy Ground: 195  
Songs 4 Worship — Shout To The Lord: 73  
The Source Hip-Hop Music Awards 2001: 200  
Three 6 Mafia & Hypnotize Minds Presents: Choices — The Album: 19  
Totally Hits 2000: 14  
Wow Hits 2002: The Year's 30 Top Christian Artists And Hits: 55



NOVEMBER 17 2001		Billboard		Modern Rock Tracks™	
LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST		
		<b>NUMBER 1</b>	<b>9 Weeks At Number 1</b>		
1	16	HOW YOU REMIND ME <small>Koodlunker</small>	Nickelback		
2	3	ALIVE <small>Atlantic</small>	P.O.D.		
3	2	WISH YOU WERE HERE <small>Immortia/Epic</small>	Incubus		
4	13	IN THE END <small>Warner Bros.</small>	Linkin Park		
5	5	MY SACRIFICE <small>Wind-up</small>	Creed		
6	6	FADE <small>Capitol</small>	Staind		
7	20	CONTROL <small>Flower City/Netwerk</small>	Puddle Of Mudd		
8	9	STAY TOGETHER FOR THE KIDS <small>MCA</small>	Blink-182		
9	20	DOWN WITH THE SICKNESS <small>Good Records</small>	Disturbed		
10	16	CHOP SUEY <small>Atlantic</small>	System Of A Down		
11	24	SMOOTH CRIMINAL <small>New Years/Interscope</small>	Alien Ant Farm		
12	6	IN TOO DEEP <small>Atlantic</small>	Sum 41		
13	10	THE PEOPLE THAT WE LOVE <small>Atlantic</small>	Bush		
14	9	WASTING MY TIME <small>TVT</small>	Lenny Kravitz		
15	8	SCHISM <small>Capitol</small>	Tool		
16	4	CRAWLING IN THE DARK <small>Interscope</small>	Hoodlank		
17	21	BLURRY <small>Interscope</small>	Puddle Of Mudd		
18	7	I'LL BE HERE AWHILE <small>Atlantic</small>	311		
19	34	CRAWLING <small>Warner Bros.</small>	Linkin Park		
20	2	FOREVER <small>Capitol</small>	Kid Rock		
21	11	LIPSTICK AND BRUISES <small>Capitol</small>	Lil		
22	2	FEEL SO NUMB <small>Capitol</small>	Rob Zombie		
23	19	GIVING IN <small>Atlantic</small>	Adema		
24	20	CLINT EASTWOOD <small>Virgin</small>	Gonitz		
25	4	PRAISE <small>TVT</small>	Sevendust		
26	12	CLICK CLICK BOOM <small>Warner Bros.</small>	Saliva		
27	4	FOR NANCY ('COS IT ALREADY IS) <small>Columbia</small>	Pete York		
28	3	BEAUTIFUL <small>Capitol</small>	Flickerstick		
29	5	SAVE ME <small>Capitol</small>	Remy Zero		
30	2	PHOTOGRAPH <small>Capitol</small>	Weezer		
31	4	TROUBLE <small>Capitol</small>	Coldplay		
32	23	LATERALUS <small>Capitol</small>	Tool		
33	2	IN THE MIDDLE <small>Capitol</small>	Jimmy Eat World		
34	18	ISLAND IN THE SUN <small>Capitol</small>	Weezer		
35	2	19-2000 <small>Capitol</small>	Gonitz		
36	15	BODIES <small>Capitol</small>	Drowning Pool		
37	8	EVERYDAY <small>RCA</small>	Devo Matthews Band		
38	8	BAD MAGICK <small>Capitol</small>	Godsmack		

NOVEMBER 17, 2001		Billboard		Mainstream Rock Tracks™	
		LAST WEEK		WEEKS ON	
		TITLE Imprint/Promotion Label		ARTIST	
		NUMBER 1		10 Weeks At Number 1	
1	17	HOW YOU REMIND ME <small>Roadrunner</small>		Nickelback	
2	2	MY SACRIFICE <small>Atlantic</small>		Creed	
3	10	GETS ME THROUGH <small>Epix</small>		Ozzy Osbourne	
4	13	FADE <small>Atlantic</small>		Staind	
5	20	CONTROL <small>3 Doors Down/Atlantic</small>		Puddle Of Mudd	
6	12	WISH YOU WERE HERE <small>Mercury</small>		Incubus	
7	13	ALIVE <small>Atlantic</small>		P.O.D.	
7	23	DOWN WITH THE SICKNESS <small>Earl Rock</small>		Disturbed	
9	27	SCHISM <small>Test Disasters/Nickel</small>		Tool	
10	13	IN THE END <small>Warner Bros.</small>		Linkin Park	
11	12	DIG IN <small>Epix</small>		Lenny Kravitz	
11	33	IT'S BEEN AWHILE <small>Atlantic</small>		Staind	
13	15	FEEL SO NUMB <small>Roadrunner</small>		Rob Zombie	
14	17	WASTING MY TIME <small>TVT</small>		Default	
11	10	THE PEOPLE THAT WE LOVE <small>Atlantic</small>		Bush	
14	31	CRAWLING <small>Roadrunner</small>		Linkin Park	
16	16	CHOP SUEY <small>Atlantic</small>		System Of A Down	
18	21	BLURRY <small>Epix</small>		Puddle Of Mudd	
19	19	PRAISE <small>TVT</small>		Sevendust	
20	26	FOREVER <small>Atlantic</small>		Kid Rock	
21	27	MOURNING <small>Mercury</small>		Tantric	
18	10	BAD MAGICK <small>Roadrunner</small>		Godsmack	
23	24	SUNSHINE <small>Columbia</small>		Aerosmith	
22	14	SMOOTH CRIMINAL <small>Nickelback</small>		Alien Ant Farm	
23	26	BODIES <small>Warner</small>		Drowning Pool	
26	28	GOD GAVE ME EVERYTHING <small>Epix</small>		Mick Jagger	
20	19	GIVING IN <small>Atlantic</small>		Adema	
28	32	CLICK CLICK BOOM <small>Atlantic</small>		Saliva	
25	16	HALO <small>Epix</small>		Soil	
30	31	MAYBE TOMORROW <small>Roadrunner</small>		Mesh	
30	6	STEPPIN' AWAY <small>Columbia</small>		Stereomud	
32	29	LATERALUS <small>Test Disasters</small>		Tool	
29	23	BE LIKE THAT <small>Republic</small>		3 Doors Down	
34	35	CRAWLING IN THE DARK <small>Roadrunner</small>		Hoodlank	
35	36	NOW OR NEVER <small>Roadrunner</small>		Dope	
36	37	REVOLUTION <small>Atlantic</small>		Stone Temple Pilots	
37	38	PAYBACK <small>Sevendust</small>		Flaw	
34	22	ASTOUNDED <small>Mercury</small>		Tantric	
37	5	BLACK & WHITE <small>Atlantic</small>		Static-X	
40		LAST TIME <small>TVT</small>		Fuel	

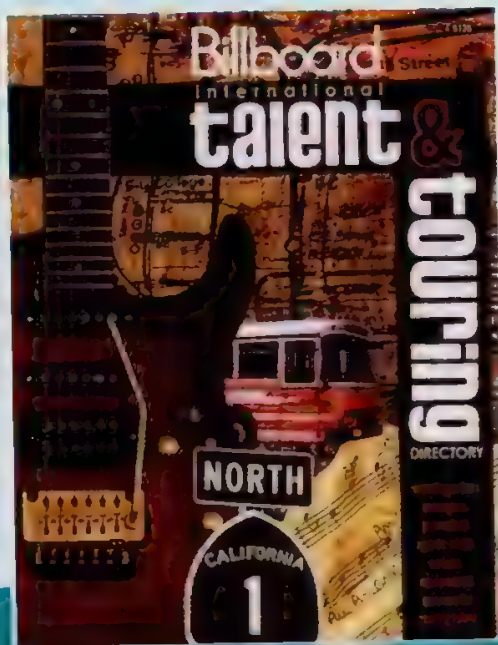
NOVEMBER 17, 2001		Billboard	
Top 40 Tracks <sup>TM</sup>			
LAST WEEK	WEEKS ON	TITLE ARTIST Imprint/Promotion Label	
		NUMBER 1	10 WEEKS AT NO. 1
1	3	10 <b>FAMILY AFFAIR</b> Mary J. Blige MCA	
2	19	1 <b>I'M REAL</b> Jennifer Lopez Featuring Ja Rule Epic	
3	15	<b>TURN OFF THE LIGHT</b> Nelly Furtado DreamWorks	
4	16	<b>FALLIN'</b> Alicia Keys J	
5	8	<b>HERO</b> Enrique Iglesias Interscope	
6	14	<b>EVERYWHERE</b> Michelle Branch Mercury	
7	14	<b>ONLY TIME</b> Enya Reprise	
8	21	<b>IT'S BEEN AWHILE</b> Staind Rock-A-Weird/EEG	
9	11	<b>GONE</b> N Sync Jive	
10	8	<b>EMOTION</b> Destiny's Child Columbia	
11	4	<b>GET THE PARTY STARTED</b> Pink Arista	
12	16	<b>I DO!!</b> Tina Turner Arista	
13	17	<b>HANGING BY A MOMENT</b> Lifelike DreamWorks	
14	14	<b>SUPERMAN (IT'S NOT EASY)</b> Five For Fighting Arista/Columbia	
15	19	<b>FILL ME IN</b> Dave Matthews Warner Bros.	
16	20	<b>HIT 'EM UP STYLE (OOPS!)</b> Blaq/Cantrell RedZone/Arista	
17	27	<b>U GOT IT BAD</b> Usher Arista	
18	28	<b>HOW YOU REMIND ME</b> Nickelback Roadrunner/10.26.00	
19	24	<b>LIVIN' IT UP</b> Ja Rule Featuring Case Murder Inc./Dist. Jive/10.26.00	
20	27	<b>LET ME BLOW YA MIND</b> Eve Featuring Gwen Stefani Rap-A-Delicious/Interscope	
21	13	<b>BE LIKE THAT</b> 3 Doors Down Republic/Motown	
22	5	<b>DIFFERENCES</b> Funkwax Epic	
23	6	<b>DROWNING</b> Backstreet Boys Jive	
24	31	<b>I'M A SLAVE 4 U</b> Britney Spears Jive	
25	8	<b>SMOOTH CRIMINAL</b> Alien Ant Farm New Line/Columbia/Warner	
26	20	<b>U REMIND ME</b> Usher Arista	
27	18	<b>WHERE THE PARTY AT</b> Jagged Edge With Neby So So Def/Columbia	
28	11	<b>IZZO (H.O.V.A.)</b> Jay Z Roc-A-Fella/Dist. Jive/10.26.00	
29	12	<b>ONE MINUTE MAN</b> Missy "Misdemeanor" Elliott The Cold World/Epic/EEG	
30	32	<b>STUCK IN A MOMENT YOU CAN'T GET OUT OF</b> U2 Interscope	
31	36	<b>WHEREVER YOU WILL GO</b> The Calling NCA	
32	25	<b>WHEN IT'S OVER</b> Sugar Ray Lava/Arista	
33		<b>DIG IN</b> Lenny Kravitz Verve	
34	23	<b>THE SPACE BETWEEN</b> Dave Matthews Band NCA	
35	39	<b>STANDING STILL</b> Jewel Atlantic	
36	22	<b>SOMEONE TO CALL MY LOVER</b> Janet Verve	
37	3	<b>DANCE WITH ME</b> 112 Bad Boy/Arista	
38		<b>CAN'T DENY IT</b> Fabolous Featuring Nate Dogg Donest Street/Epic/EEG	
39		<b>WHENEVER, WHEREVER</b> Shakira Epic	
40	7	<b>WHAT'S GOING ON</b> Alt-Star Tribute Columbia	

NOVEMBER 17 2001		Billboard		Adult Contemporary™	
	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST	
			100 NUMBER 1	4 Weeks At Number 1	
1	1	40	ONLY TIME <small>Reprise</small>	Enya	
	2	48	IF YOU'RE GONE <small>Meridian</small>	matchbox twenty	
	3	36	THANK YOU <small>Arista</small>	Dido	
	4	25	THERE YOU'LL BE <small>Hollywood/Vision/Rain</small>	Faith Hill	
	5	52	I HOPE YOU DANCE <small>MLA/Real Gone/Universal</small>	Lee Ann Womack	
6	6	19	ALL OR NOTHING <small>J</small>	O'Jays	
	7	11	I WANT LOVE <small>Alphabet/Urban</small>	Elton John	
	8	11	I'M ALREADY THERE <small>TMG</small>	Lonestar	
9	11	23	NEVER HAD A DREAM COME TRUE <small>ASAP/Interscope</small>	S Club 7	
	10	26	FOLLOW ME <small>Meridian/Real Gone</small>	Uncle Kracker	
	9	29	ONE MORE DAY <small>Arista/Universal</small>	Diamond Rio	
12	13	18	SIMPLE THINGS <small>Meridian</small> <b>AIRPOWER</b> <small>Jim Brickman Featuring Rebecca Lynn Howard</small>		
13	16	8	HERO <small>Interscope</small>	Enrique Iglesias	
	12	27	MORE THAN THAT <small>Jay</small>	Backstreet Boys	
	14	59	THIS I PROMISE YOU <small>Jive</small>	'N Sync	
16	15	6	GOD BLESS AMERICA <small>Capricorn</small>	Celine Dion	
17	18	17	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train	
	17	110	I KNEW I LOVED YOU <small>Columbia</small>	Savage Garden	
	19	85	I NEED YOU <small>Sony/Real Gone</small>	LeAnn Rimes	
20	21	10	SOON <small>Jay</small>	LeAnn Rimes	
21	23	5	DROWNING <small>Jive</small>	Backstreet Boys	
	22	13	NEVER TOO FAR <small>Jay</small>	Mariah Carey	
23	25	4	SORCERER <small>Reprise</small>	Steve Nicks	
24	26	2	EMOTION <small>Columbia</small>	Destiny's Child	
	24	4	FROM A LOVER TO A FRIEND <small>MPG/Capitol</small>	Paul McCartney	
26			STANDING STILL <small>Arista</small>	Jewel	
27	30	2	WALL IN YOUR HEART <small>Meridian/DJMG</small>	Shelby Lynne	
	28	5	WHEN IT'S OVER <small>Real Gone</small>	Sugar Ray	
29			FALLIN' <small>J</small>	Alicia Keys	
	27	2	GONE <small>Jay</small>	'N Sync	

NOVEMBER 17 2001		Billboard®		Adult Top 40 Tracks™	
LAST WEEK	WEEKS ON	TITLE <small>(reprint, Promotion Label)</small>	ARTIST		
		<b>NUMBER 1</b>	<b>3 Weeks At Number 1</b>		
1	16	ONLY TIME <small>reprint</small>	Enya		
2	39	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train		
3	26	SUPERMAN (IT'S NOT EASY) <small>Atlantic/Columbia</small>	Five For Fighting		
4	39	HANGING BY A MOMENT <small>reprint</small>	Lifeshouse		
5	22	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down		
6	22	IT'S BEEN AWHILE <small>Capitol/StarLine</small>	Stand		
7	25	WHEN IT'S OVER <small>reprint/Atlantic</small>	Sugar Ray		
8	10	WHEREVER YOU WILL GO <small>reprint</small>	The Calling		
9	30	THE SPACE BETWEEN <small>MCA</small>	Dave Matthews Band		
10	37	DRIVE <small>reprint</small>	Incubus		
11	21	EVERYWHERE <small>Atlantic</small>	Michelle Branch		
12	5	STANDING STILL <small>Atlantic</small>	Jewel		
13	13	STUCK IN A MOMENT YOU CAN'T GET OUT OF <small>reprint/Capitol</small>	U2		
14	16	TURN OFF THE LIGHT <small>reprint/Atlantic</small>	Nelly Furtado		
15	42	FOLLOW ME <small>reprint/Atlantic/Atlantic</small>	Uncle Kracker		
16	20	I'M A BELIEVER <small>reprint/Warner Bros./Verve/Scope</small>	Smash Mouth		
17	6	FALLIN' <small>reprint</small>	Alicia Keys		
18	4	HOW YOU REMIND ME <small>reprint/Atlantic/Columbia</small>	Nickelback		
19	59	IF YOU'RE GONE <small>reprint/Atlantic</small>	matchbox twenty		
20	52	THANK YOU <small>reprint</small>	Dido		
21	10	PEACEFUL WORLD <small>Columbia</small>	John Mellencamp Featuring India.Arie		
22	6	DIG IN <small>reprint</small>	Lenny Kravitz		
23	7	SOMETHING MORE <small>Columbia</small>	Train		
24	9	LAST BEAUTIFUL GIRL <small>reprint/Atlantic</small>	matchbox twenty		
25	21	BAD DAY <small>reprint</small>	Fuel		
26	19	EXTRA ORDINARY <small>reprint/Atlantic/Atlantic</small>	Better Than Ezra		
27	4	PACIFIC COAST PARTY <small>reprint/Atlantic</small>	Smash Mouth		
28	4	HERO <small>reprint</small>	Enrique Iglesias		
29	5	I WANT LOVE <small>reprint/Atlantic</small>	Elton John		
30	3	MY SACRIFICE <small>reprint</small>	Creed		
31	3	FEELS SO RIGHT <small>MCA</small>	Eagle-Eye Cherry		
32	13	TROUBLE <small>reprint</small>	Coldplay		
33	10	ANALYSE <small>MCA</small>	The Cranberries		
34	3	JUST CAN'T LAST <small>reprint</small>	Natalie Merchant		
35	18	START THE COMMOTION <small>reprint/Marmoset/Realwood</small>	The Wiseguys		
36	2	EVERYDAY <small>MCA</small>	Dave Matthews Band		
37	3	ANSWER THE PHONE <small>reprint/Atlantic</small>	Sugar Ray		
38	18	NEVER LET YOU DOWN <small>MCA</small>	The Verve Pipe		
39	2	BREATHING <small>reprint/Atlantic</small>	Lifeshouse		
40	2	HAVE A NICE DAY <small>reprint</small>	Stereophonics		

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 98 mainstream rock stations, 77 modern rock stations, 81 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletined regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2001, Billboard/BPI Communications.





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NOVEMBER 17 2001 **Billboard**

**HOT 100 Airplay**

LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL	LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL	LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL
1	17	<b>Family Affair</b>	Mya	Blaze	(MCA)		24	14	<b>Can't Deny It</b>	Don Omar	Real Gone Music			46	10	<b>Love Of My Life</b>	Michael Ball	Capitol		
2	20	<b>I'm Real</b>	Jennifer Lopez	World Circuit			27	36	<b>I Do!</b>	Don Omar	Real Gone Music			52	56	<b>Riding With Private Malone</b>	Private Malone	Capitol		
3	5	<b>U Got It Bad</b>	Monie Love	Capitol			17	25	<b>Where The Party At</b>	Don Omar	Real Gone Music			53	57	<b>I'm A Slave 4 U</b>	Don Omar	Real Gone Music		
4	8	<b>Hero</b>	Enrique Iglesias	Interscope			16	28	<b>Hit 'Em Up Style (Oops!)</b>	Don Omar	Real Gone Music			54	11	<b>Stuck In A Moment You Can't Get Out Of</b>	Don Omar	Real Gone Music		
5	3	<b>Fallin'</b>	Jay-Z	Blackground			27	30	<b>Let Me Blow Ya Mind</b>	Jay-Z	Blackground			55	61	<b>We Thuggin'</b>	Don Omar	Real Gone Music		
6	17	<b>Differences</b>	Don Omar	Real Gone Music			21	17	<b>Izzo (H.O.V.A.)</b>	Jay-Z	Blackground			56	1	<b>Butterflies</b>	Don Omar	Real Gone Music		
7	7	<b>Turn Off The Light</b>	Don Omar	Real Gone Music			25	16	<b>Be Like That</b>	Don Omar	Real Gone Music			57	59	<b>Where The Stars And Stripes And The Eagle Fly</b>	Don Omar	Real Gone Music		
8	12	<b>Livin' It Up</b>	Jay-Z	Blackground			33	40	<b>Drowning</b>	Don Omar	Real Gone Music			58	66	<b>A Woman's Worth</b>	Don Omar	Real Gone Music		
9	11	<b>How You Remind Me</b>	Don Omar	Real Gone Music			34	37	<b>Raise Up</b>	Don Omar	Real Gone Music			59	68	<b>Who We Be</b>	Don Omar	Real Gone Music		
10	19	<b>Only Time</b>	Don Omar	Real Gone Music			29	23	<b>U Remind Me</b>	Don Omar	Real Gone Music			60	72	<b>Wherever You Will Go</b>	Don Omar	Real Gone Music		
11	15	<b>Emotion</b>	Don Omar	Real Gone Music			32	19	<b>One Minute Man</b>	Don Omar	Real Gone Music			61	52	<b>You Rock My World</b>	Don Omar	Real Gone Music		
12	10	<b>It's Been Awhile</b>	Don Omar	Real Gone Music			39	4	<b>My Sacrifice</b>	Don Omar	Real Gone Music			62	60	<b>Wrapped Up In You</b>	Don Omar	Real Gone Music		
13	14	<b>Rock The Boat</b>	Don Omar	Real Gone Music			35	10	<b>Love Of A Woman</b>	Don Omar	Real Gone Music			63	63	<b>I'm Tryin'</b>	Don Omar	Real Gone Music		
14	22	<b>Gone</b>	Don Omar	Real Gone Music			39	43	<b>I Wanna Talk About Me</b>	Don Omar	Real Gone Music			64	65	<b>Alive</b>	Don Omar	Real Gone Music		
15	12	<b>Everywhere</b>	Don Omar	Real Gone Music			40	49	<b>#1</b>	Don Omar	Real Gone Music			65	67	<b>Diddy</b>	Don Omar	Real Gone Music		
16	18	<b>Drops Of Jupiter (Tell Me)</b>	Don Omar	Real Gone Music			41	45	<b>You Gets No Love</b>	Don Omar	Real Gone Music			66	62	<b>Wish You Were Here</b>	Don Omar	Real Gone Music		
17	20	<b>Hanging By A Moment</b>	Don Omar	Real Gone Music			34	18	<b>Only In America</b>	Don Omar	Real Gone Music			67	51	<b>Feelin' On Ya Booty</b>	Don Omar	Real Gone Music		
18	31	<b>Girls, Girls, Girls</b>	Don Omar	Real Gone Music			41	14	<b>Angry All The Time</b>	Don Omar	Real Gone Music			68	2	<b>In The End</b>	Don Omar	Real Gone Music		
19	13	<b>Ugly</b>	Don Omar	Real Gone Music			38	13	<b>Where I Come From</b>	Don Omar	Real Gone Music			69	5	<b>Fado</b>	Don Omar	Real Gone Music		
20	30	<b>Superman (It's Not Easy)</b>	Don Omar	Real Gone Music			45	53	<b>Dig In</b>	Don Omar	Real Gone Music			70	75	<b>Lights, Camera, Action!</b>	Don Omar	Real Gone Music		
21	28	<b>Lifetime</b>	Don Omar	Real Gone Music			42	10	<b>Dance With Me</b>	Don Omar	Real Gone Music			71	4	<b>With Me</b>	Don Omar	Real Gone Music		
22	26	<b>Caramel</b>	Don Omar	Real Gone Music			47	8	<b>On A Night Like This</b>	Don Omar	Real Gone Music			72	1	<b>Standing Still</b>	Don Omar	Real Gone Music		
23	13	<b>Smooth Criminal</b>	Don Omar	Real Gone Music			48	64	<b>Whenever, Wherever</b>	Don Omar	Real Gone Music			73	1	<b>Goodbye</b>	Don Omar	Real Gone Music		
24	33	<b>Get The Party Started</b>	Don Omar	Real Gone Music			48	10	<b>I'm A Survivor</b>	Don Omar	Real Gone Music			74	50	<b>I'm A Thug</b>	Don Omar	Real Gone Music		
25	19	<b>Fill Me In</b>	Don Omar	Real Gone Music			50	55	<b>Run</b>	Don Omar	Real Gone Music			75	1	<b>Wrapped Around</b>	Don Omar	Real Gone Music		

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**HOT 100 Singles Sales**

LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL	LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL	LAST WEEK	WKS. ON	TITLE	ARTIST	IMPRINT	PROMOTION	LABEL
1	17	<b>The Star Spangled Banner</b>	Mya	Blaze	(MCA)		26	28	<b>Nothing's Wrong</b>	Don Omar	Real Gone Music			54	8	<b>Don't Need You To (Tell Me I'm Pretty)</b>	Don Omar	Real Gone Music		
2	4	<b>God Bless The USA</b>	Don Omar	Real Gone Music			26	34	<b>Fiesta</b>	Don Omar	Real Gone Music			43	20	<b>There She Goes</b>	Don Omar	Real Gone Music		
3	8	<b>AM To PM</b>	Don Omar	Real Gone Music			28	1	<b>Ground Zero (In Our Hearts You Will Remain)</b>	Don Omar	Real Gone Music			40	5	<b>Break Ya Neck</b>	Don Omar	Real Gone Music		
4	14	<b>Family Affair</b>	Mya	Blaze	(MCA)		22	6	<b>I'm Your Girl</b>	Don Omar	Real Gone Music			41	5	<b>My Life</b>	Don Omar	Real Gone Music		
5	5	<b>Where The Stars And Stripes And The Eagle Fly</b>	Don Omar	Real Gone Music			25	20	<b>Purple Hills</b>	Don Omar	Real Gone Music			53	33	<b>Stranger In My House</b>	Don Omar	Real Gone Music		
6	15	<b>Raise Up</b>	Don Omar	Real Gone Music			32	10	<b>Chillin' In Your Benz</b>	Don Omar	Real Gone Music			56	1	<b>From A Lover To A Friend</b>	Don Omar	Real Gone Music		
7	3	<b>America The Beautiful</b>	Don Omar	Real Gone Music			32	35	<b>Used To Love</b>	Don Omar	Real Gone Music			57	73	<b>Little Sister</b>	Don Omar	Real Gone Music		
8	13	<b>Where The Party At</b>	Don Omar	Real Gone Music			36	2	<b>Because I Got High</b>	Don Omar	Real Gone Music			31	8	<b>How We Do</b>	Don Omar	Real Gone Music		
9	11	<b>Can't Fight The Moonlight</b>	Don Omar	Real Gone Music			33	4	<b>Yes</b>	Don Omar	Real Gone Music			57	1	<b>My Projects</b>	Don Omar	Real Gone Music		
10	1	<b>America Will Always Stand</b>	Don Omar	Real Gone Music			34	18	<b>All Or Nothing</b>	Don Omar	Real Gone Music			59	4	<b>Call Me Claus</b>	Don Omar	Real Gone Music		
11	12	<b>Everything U R</b>	Don Omar	Real Gone Music			30	8	<b>Buster</b>	Don Omar	Real Gone Music			61	1	<b>Playa Playa (Playing The Game Right)</b>	Don Omar	Real Gone Music		
12	10	<b>Lifetime</b>	Don Omar	Real Gone Music			37	1	<b>We Are Family</b>	Don Omar	Real Gone Music			64	5	<b>Think Big</b>	Don Omar	Real Gone Music		
13	12	<b>Someone To Call My Lover</b>	Don Omar	Real Gone Music			38	45	<b>Take You Out</b>	Don Omar	Real Gone Music			66	18	<b>Make It Vibrate</b>	Don Omar	Real Gone Music		
14	14	<b>God Bless America</b>	Don Omar	Real Gone Music			42	8	<b>Jump Up In The Air</b>	Don Omar	Real Gone Music			63	9	<b>Bounce</b>	Don Omar	Real Gone Music		
15	24	<b>Do U Wanna Roll (Dolittle Theme)</b>	Don Omar	Real Gone Music			37	24	<b>Fill Me In</b>	Don Omar	Real Gone Music			65	1	<b>Run</b>	Don Omar	Real Gone Music		
16	18	<b>This Is Me</b>	Don Omar	Real Gone Music			41	68	<b>Danza Wit Wolevez (Where My Tribe At?)</b>	Don Omar	Real Gone Music			41	5	<b>Girls, Girls, Girls</b>	Don Omar	Real Gone Music		
17	18	<b>Put Your Arms Around Me</b>	Don Omar	Real Gone Music			42	50	<b>Us Against The World</b>	Don Omar	Real Gone Music			58	12	<b>Crystal</b>	Don Omar	Real Gone Music		
18	9	<b>Maybe</b>	Don Omar	Real Gone Music			43	1	<b>Always On Time</b>	Don Omar	Real Gone Music			71	27	<b>What It Feels Like For A Girl</b>	Don Omar	Real Gone Music		
19	18	<b>Don't Mess With The Radio</b>	Don Omar	Real Gone Music			39	4	<b>We Thuggin'</b>	Don Omar	Real Gone Music			60	2	<b>Gotta Have It</b>	Don Omar	Real Gone Music		
20	10	<b>Bye-Bye Baby</b>	Don Omar	Real Gone Music			45	55	<b>Ugly</b>	Don Omar	Real Gone Music			52	6	<b>Who We Be</b>	Don Omar	Real Gone Music		
21	23	<b>Enjoy Yourself</b>	Don Omar	Real Gone Music			51	25	<b>I Do!</b>	Don Omar	Real Gone Music			69	28	<b>Never Had A Dream Come True</b>	Don Omar	Real Gone Music		
22	16	<b>Champion</b>	Don Omar	Real Gone Music			49	12	<b>Po' Punch</b>	Don Omar	Real Gone Music			72	18	<b>Love It</b>	Don Omar	Real Gone Music		
23	21	<b>Loverboy</b>	Don Omar	Real Gone Music			48	38	<b>Let's Be Friends</b>	Don Omar	Real Gone Music			73	1	<b>I'm A Slave 4 U</b>	Don Omar	Real Gone Music		
24	27	<b>Bootylicious</b>	Don Omar	Real Gone Music			44	28	<b>La Bomba</b>	Don Omar	Real Gone Music			47	3	<b>Furniture</b>	Don Omar	Real Gone Music		
25	29	<b>The Bedrock</b>	Don Omar	Real Gone Music			50	56	<b>Whatcha Wants To Do</b>	Don Omar	Real Gone Music			62	21	<b>On A Night Like This</b>	Don Omar	Real Gone Music		



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2001

Billboard

HOT 100

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**Chart Codes:** Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).  
**TITLE** (Publisher - Licensing Org.) **Sheet Music** Dist., **Chart**, **Position**.

**#1** Backie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Philly Reel, ASCAP/H100 40; RBH 25  
**2-WAY** (Not Listed) RBH 87

## -A-

**ALIVE** (Soulljah, ASCAP/Famous, ASCAP), HL, H100 68  
**ALL OVER ME** (Sony/ATV Tree, BMI)/Gosnell, BMI/Harris  
 Songs, ASCAP/Music Sales, ASCAP/Pyle of Hils, ASCAP, HL, CS 33

**ALL Y'ALL** (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-  
 ooth, ASCAP/Black Mountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP, HL, CS 33

**ALWAYS ON TIME** (Slaverry, ASCAP/Aurelius, ASCAP/DI Inv, BMI) H100 84; RBH 27

**AMERICA WILL SURVIVE** (Not Listed) CS 50  
**AMOR, AMOR**, AMOR (Pham, BMI) LT 26  
**AMORITO** (Not Listed) ASCAP LT 49

**AM TO PM** (Songs of Universal, BMI)/Havana Brown, BMI/Ambyr, ASCAP/Universal PolyGram International, ASCAP, WBH, H100 53; RBH 81

**ANGELS IN WAITING** (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI)/Wide Ocean, BMI, HL/WB, H100 95

**ANGRY ALL THE TIME** (Titawhitt, BMI)/Bruce Robison, BMI, HL, CS 1; H100 45

**AQUILESTO** (To Yapa, BMI) LT 40  
**EL AYUDANTE** (Promociones Musicales HR, S.A., BMI)/Peermusic III, BMI LT 22

**AZUL** (F.L.P., BMI)/Clear Mind, ASCAP, WBH, LT 36

## -B-

**BABY I LIED** (Unichappell, BMI)/Mike Curb, BMI/Diamond Storm, BMI/Posay, BMI/Chappell & Co., ASCAP, HL/WB, CS 42

**BAD DAY** (Universal-Songs of PolyGram International, BMI)/Pener Piel, BMI, WBH, H100 92

**BAD INTENTIONS** (Mahogany Got Music, ASCAP) RBH 109

**BALLIN' OUT OF CONTROL** (So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI)/Babyboy's Little, SESAC/Nootime South, SESAC/WB, SESAC/Rahman Griffin, BMI/HW, BMI/JNB, BMI, HL/WB, RBH 53

**THE BEDROOM** (Columbia, BMI) RBH 96

**BEER RUN** (Domeo Cowbo, ASCAP) Want To Hold Your Songs, BMI/Ducan, ASCAP/Holohair, ASCAP/Sony/ATV Cross Keys, ASCAP, HL, CS 25

**BE LIKE THAT** (Escatwapa, BMI)/Songs of Universal, BMI, WBH, H100 32

**BLESSED** (Famous, ASCAP/Songs of Universal, BMI)/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP, HL, CS 15

**BREAK YA HECK** (T.Ziah's, BMI)/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music of Windswept, ASCAP/Scott Storch, ASCAP/TV, ASCAP/Motobabble, BMI, HL/WB, H100 86; RBH 38

**BROTHA** (Ugmore, ASCAP/Universal, ASCAP/Alegria, BMI), BMI/Unleash Bobby, BMI/Blackwood, BMI/Jake & The Phatman, ASCAP, HL, H100 90; RBH 35

**BURR** (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI)/Honeycomb Hiderout, ASCAP) RBH 7

**BUSTER** (Gable, BMI) RBH 99

**BUTTERFLIES** (Universal, ASCAP/Jatcat, ASCAP/Dirty Dye, ASCAP/Perfect Song, PRS/SPZ, BMI) H100 60; RBH 15

**BYE-BYE BABY** (Heavenly Tunes, BMI) RBH 88

## -C-

**CADA VEZ TE EXTRAÑO MAS** (LGA, BMI) LT 11  
**CAN HEAVEN WAIT** (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvarg, BMI/Talless Tree, ASCAP/Dream-Works Songs, ASCAP/G-ZR, ASCAP/Music Pieces, ASCAP/303, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Rainbow, ASCAP, HL/WB, RBH 79

**CANT DERY IT** (G. Brasco, ASCAP/Desert Storm, BMI)/Cypherdell, ASCAP/EMI April, ASCAP/Songs of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP, HL/WB, H100 30; RBH 13

**CARAMEL** (Padis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Bass, BMI/Satchidan, BMI/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negs, BMI/Careers-BMG, BMI, HL/WB, H100 29; RBH 11

**CARRY ON** (Greenhouse, BMI)/Curb Congregation, SESAC, WBH, CS 38

**CARTAS MARCADAS** (Pham, BMI/Peer Int'l, BMI) LT 38

**CELOS** (Ventura, ASCAP/Marc Anthony, ASCAP/Sony/ATV Tunes, ASCAP) LT 18

**CHILLIN' IN YOUR BEAT** (Dirty Dye, ASCAP/Jatcat, ASCAP/The Angels, ASCAP/ASCAP) RBH 90

**COLD ONE COMIN' ON** (Sister Stars, BMI)/Duke Stars, ASCAP, HL, CS 27

**COMERTE A BESOS** (Jr. George, ASCAP/Lanfranco, ASCAP) LT 10

**COMO OLVIDAR** (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs of Peace, ASCAP) LT 43

**COMO SE CURA UNA HERIDA** (Rubel, ASCAP/Universal Music, ASCAP/And Rhodes, ASCAP/Lanfranco, ASCAP) LT 10

**COMO TE EXTRAÑO** (Rightsong, BMI) LT 44

**COMPLICATED** (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Universal, BMI/Blackwood Avenue, ASCAP, HL/WB, CS 16; H100 82

**COM CADA BESO** (WB, ASCAP/Osorio, ASCAP/Element Star, BMI/Careers-BMG, BMI) LT 34

**CONTAGIOUS** (R.Kelly, BMI/Zomba, BMI, WBH, H100 100; RBH 45

**COROL** (Lithium Glass, ASCAP/Puddle of Music, ASCAP/WB, ASCAP, WBH, H100 81

**CRAWLING** (Zomba, BMI/Chesterchaz, ASCAP/Big Bad M. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI, WBH, H100 96

## -D-

**DANCE WITH ME** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Slits, ASCAP, HL, H100 48; RBH 30

**DAYS OF AMERICA** (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI, WBH, CS 55

**DEAMIE EXTRAIR** (Not Listed) LT 4

**DEBECIO A LA VIDA** (Peer Int'l, BMI) LT 39

**DE VERDAD** (Desmons, BMI/Lary Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 33

**DIDDO** (Donaco, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs of PolyGram, BMI, HL/WB, H100 66; RBH 21

**DIFFERENCES** (Milk Chocolate Factory, ASCAP/Hand in My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music of Windswept, ASCAP, HL, H100 7; RBH 4

**DIG IN** (Miss Bessie, ASCAP, CLM, H100 43

**DOES MY RING BURN YOUR FINGER** (Tinkie Tunes, ASCAP/Martha Road, ASCAP/Bug, BMI) CS 58

**DONT STOP (PUNKIN' A JAMAKA)** (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Brads, ASCAP/Zomba, ASCAP, HL/WB, RBH 80

**DONT YOU FORGET IT** (The Ox And The Fish, SOCA/Warner Chappell, SOCA/Dirty Dye, ASCAP/Jatcat, ASCAP/Universal, ASCAP, WBH, RBH 69

**DO U WANNA ROCK (DOULITE THEM)** (Show You How Daddy Bad, ASCAP/Oh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.L.M., BMI/Warner-Tamela, BMI/Sala, BMI/Songs of Lastrada, BMI/Sony/Tamela, BMI/TCT, ASCAP/Fox Film, BMI/Black Mountain, ASCAP/EMI April, ASCAP, HL/WB, H100 93; RBH 54

**DROPS OF RUPPER (TELL ME)** (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI, HL, H100 19

**DROWNING** (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamela, BMI, WBH, H100 34

## -E-

**EASY FOR ME TO SAY** (Blackened, BMI, WBH, CS 29

**EMOTION** (Gibb Brothers, BMI), HL, H100 12; RBH 29

**ENJOY YOURSELF** (Proced, BMI)/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamela, BMI, WBH, RBH 72

**EN LA MISMA CASA** (Edmusa, ASCAP) LT 24

**ESTAS QUE TE PELAS** (Ser-Ca, BMI) LT 14

**EVERY OTHER TIME** (Prospect, ASCAP/Martybeats, ASCAP/Noise Dog, BMI) H100 89

**EVERYWHERE** (In With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP, HL/WB, H100 14

## -F-

**FADE** (Greenfund, ASCAP/l.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP, WBH, H100 74

**FALLIN'** (Lellow, ASCAP/EMI April, ASCAP, HL, H100 44; RBH 4

**FAMILY AFFAIR** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI)/Music of Windswept, ASCAP/Free Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright

Control/Asian Lewis, BMI/Asiah Town, BMI/Luchi Lou, BMI, WBH, H100 2; RBH 2

**FATTY GIRL** (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illotic, ASCAP/Ludicris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wona, ASCAP, HL, H100 94; RBH 30

**FEELIN' ON YOU BOOTY** (Zomba, BMI/R.Kelly, BMI, WBH, H100 56; RBH 23

**FILL ME IN** (Songs of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP, WBH, H100 16

**FORMAL INVITE** (Stop Trying To Copy My Music, BMI/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP, HL, RBH 64

**FROM HER MAMA (MAMA GOT A\*)** (Money Mack, BMI) H100 97; RBH 47

## -G-

**GET THE PARTY STARTED** (Stuck In The Throat, ASCAP/Famous, ASCAP, HL, H100 24

**GETTIN' BACK TO YOU** (Little Ladies, BMI)/Little Poncho's, BMI/Brad Davis, BMI) CS 53

**GIRLS, GIRLS, GIRLS** (Li Lu Lu, BMI/EMI Blackwood, BMI/E.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI, HL, H100 25; RBH 7

**GOD BLESS THE USA** (Songs of Universal, BMI)/Universal-Songs of PolyGram International, BMI/Music Corporation of America, BMI/Sycamore Valley, BMI, WBH, CS 35; H100 51

**GONE** (Tennan Tunes, ASCAP/Zomba, ASCAP/Waleko, BMI/South Hudson, BMI, WBH, H100 13; RBH 4

**GOODYBY** (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So Def, ASCAP/Babyboy's Little, SESAC/WB, SESAC, HL, H100 77; RBH 22

**GOD MORNING BEAUTIFUL** (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Mo, ASCAP) CS 17

**GRIMEY** (Off Da Yetzaboud, BMI/EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP, HL, RBH 68

**GROUND ZERO (IT'S OUR HEARTS YOU WILL REMAIN)** (Cash & Computa, BMI/Dangerous Wet Music, ASCAP/EMI April, ASCAP/Jobete, ASCAP) RBH 91

## -H-

**HANGING BY A MOMENT** (G-Chills, BMI)/Songs of DreamWorks, BMI, CLM, H100 17

**HERO** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Enrique Iglesias, ASCAP/Metaphonic, ASCAP, HL, H100 3

**HEROINE** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metaphonic, ASCAP) LT 12

**HIT EM UP STYLE (OOPS)** (Cytron, BMI/EMI Blackwood, BMI, HL, H100 27

**HOMERUN** (Curb Magnasong, BMI/Red Quil, BMI/Comealun, ASCAP/House Of Trout, ASCAP) CS 52

**HOW YOU REMIND ME** (Warner-Tamela, BMI/Nickelback, SOCA, WBH, H100 9

**HUELO A SOLEDAD** (AG, ASCAP) LT 28

## -I-

**I ALWAYS LIKED THAT BEST** (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI, HL, CS 46

**I BREATHE IN, I BREATHE OUT** (Sony/ATV Cross Keys, ASCAP/Ten Ties, ASCAP, HL, CS 34

**I CRY** (Boo N. Sin, BMI/Estes Park, BMI/Morale, BMI/Choice Is Tragic, BMI/EMI April, ASCAP) CS 62

**I DOR** (Sixx & Tones, ASCAP/Toy-Top, ASCAP) H100 23

**I DONT HAVE TO BE ME (TIL MONDAY)** (MAS Ventura, BMI/Mississippi, BMI/Careers-BMG, BMI, HL, CS 40

**IF YOU EVER FEEL LIKE LOVIN' ME AGAIN** (Warner-Tamela, BMI/Ensign, BMI), HL, WBH, CS 28

**I GOT LOVE** (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 67

**LIVIN' (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/JJ Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI)/Rubber Band, BMI/Universal-Songs of PolyGram International, BMI/Show You How Daddy Bad, ASCAP/EMI April, ASCAP/Black Mountain, HL, RBH 66**

**I'M A BELIEVER** (Stonebridge, SESAC/Foray, SESAC, HL, H100 87

**I'M A SLAVE, A U** (EMI Blackwood, BMI/The Waters of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP, HL, H100 19

**I'M A SURVIVOR** (Porch Pickin', ASCAP/Murrah, BMI, WBH, CS 7; H100 53

**I'M A THUG** (First N' Gold, BMI/Sony/ATV Songs, BMI, HL, H100 76; RBH 36

**I'M NOT** (Eric Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI, HL/WB, RBH 57

**I'M MOVIN' ON** (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP, WBH, CS 24

**I'M REAL** (Slavery, BMI/DJ Inv, BMI/Songs of Universal, BMI/White Rhino, BMI/EMI April, ASCAP/Jobete, ASCAP/EMI April, ASCAP/Black Mountain, HL, WBH, RBH 19

**I'M TRYIN'** (Pacific Wind, SESAC/44, SESAC/Songs of Windswept Pacific, BMI/Gottahaveable, BMI/Amo, ASCAP, HL/WB, CS 11; H100 67

**I'M YOUR GIRL** (Dire-3, ASCAP/Universal, ASCAP/Dena Call 3, ASCAP/Syc 3, ASCAP/Money Mad-mad, ASCAP) RBH 13

**IN ANOTHER WORLD** (Sony/ATV Tree, BMI/Wenonga, BMI/Songs of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP, CLM/HL, CS 24

**INOCENTE PORE ANIMO** (BMG Songs, ASCAP) LT 7

**IN THE END** (Zomba, BMI/Big Bad M. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP, WBH, H100 73

**I SHOULD BE SLEEPING** (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI, HL, CS 4

**IT'S ALRIGHT TO BE A REDNECK** (Sony/ATV Tree, BMI/Cake Taker, BMI/Corn County, BMI/Universal-Songs of PolyGram International, BMI/Hook, Line And Kenner, BMI, HL, WBH, CS 59

**IT'S BEEN AWHILE** (Greenfund, ASCAP/l.m.nobody, ASCAP, WBH, H100 11

**IT'S OK** (Universal Music, ASCAP) LT 47

**I WANNA TALK ABOUT ME** (Sony/ATV Tree, BMI, HL, CS 3; H100 41

**I WILL SURVIVE** (Universal-Songs of PolyGram International, BMI/HopeChase, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teer H Up, BMI, HL/WB, CS 49

**I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs of Universal, BMI, HL/WB, H100 93

**IZZO (H.O.Y.A.)** (Li Lu Lu, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Jobete, ASCAP, HL, H100 33; RBH 32

## -J-

**JIGGA THAT N\*\*\*A** (Li Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP, HL, RBH 59

**JUMP UP IN THE AIR** (Bridgeport, BMI) RBH 95

**JUST IN CASE** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Oh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/EMI April, ASCAP, HL, WBH, RBH 31

**JUST LET ME BE IN LOVE** (Hamstein Cumberland, BMI)/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Wenonga, BMI, HL/WB, CS 21

## -K-

**KNOCK YOURSELF OUT** (Jae'wona, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP, HL, RBH 52

## -L-

**LA CALANDRIA** (Vander, ASCAP) LT 30

**LET BLOW YA MIND** (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music of Windswept, ASCAP/Free Card, ASCAP/Elvis Mamba, ASCAP/TV, ASCAP/Blackjack, ASCAP, WBH, H100 31

**LET'S RIDE** (Zomba, BMI/Tuff Hut, BMI) RBH 78

**LET'S STAY HOME TONIGHT** (Lea's Daddy's Day, ASCAP/Daddy's Downstairs, ASCAP/Crysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 56

**LIFE DONT HAVE TO BE SO HARD** (Auffree, BMI/Wenona, ASCAP, HL, CS 44

**LIFETIME** (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/San Zaira, ASCAP/Famous, ASCAP, HL, H100 22; RBH 5

**LIGHTS, CAMERA, ACTION!** (Me. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI, HL, H100 72; RBH 18

**LIVIN' IT UP** (Slavery, ASCAP/White Rhino, BMI/Li Rob, BMI/DJ Inv, BMI/Black Bull, ASCAP/Jobete, BMI/Songs of Universal, BMI/Ensign, BMI, HL/WB, H100 8; RBH 6

**LOVE GOODBYE** (WB, ASCAP/Universal-Island, PRS), WBH, CS 31

**LOOKIN' AT YOU** (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Colosporas, BMI/Publishing Designer, BMI/Holymost, ASCAP/My Kids, ASCAP/Famous, ASCAP/High Priest, ASCAP, HL/WB, RBH 92

**LOVE OF A WOMAN** (Songs of Lastrada, BMI, WBH, CS 2; H100 39

**LOVE OF MY LIFE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP, WBH, H100 56; RBH 12

## -M-

**MADE TO LOVE YA** (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP, HL, RBH 46

**MAN OF ME** (Universal-MCA, ASCAP/Zomba, ASCAP/Ten Ties, BMI/EMI April, ASCAP) CS 60

**ME LIBERE** (Cartagena, ASCAP) LT 46

**MENTIRA** (It'll Be Right Back, ASCAP) LT 31

**ME VAS A EXTRAÑAR** (Big Bad M. Hahn, ASCAP) LT 12

**MI FANTASIA** (TN Ediciones, BMI) LT 23

**MORE THAN A WOMAN** (Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP, WBH, RBH 61

**MY LIFE** (Illville, ASCAP/Universal-MCA, ASCAP) RBH 85



# Berklee

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of contemporary music is making huge strides into the new millennium by examining and changing its anthropology. Berklee is helping to develop the next generation of female music executives, instrumentalists, music therapists, producers, engineers, educators, composers, arrangers, and performers. It's a place where women receive educations preparing them to thrive in a male-dominated industry.

Paula Cole, class of '90, was nominated for producer of the year at the Grammys in 1997, also taking home that same year the award for best new artist. On what it was like to be a woman at Berklee, she recalls, "Most of the time I was the only female in a class, or one of two or three. Sometimes you're singled out and given extra attention in a positive way and sometimes in a negative way. Sometimes you're ignored. I think the climate—it being so vastly male—made it this really unnatural environment . . . it definitely fueled some of the fire inside me and some of the anger that was apparent especially in my early music."

"But mostly," Cole continues, "I look at it as a positive thing, because it prepared me for the reality of the music business and, actually, world business. Because almost every 'business'—especially within the upper echelons of the system—is really male. It prepared me to be strong in a male world."

Diana Krall ('83), who won a Grammy for best jazz vocal performance in 1999, says that being a woman at Berklee was something she "never thought about. I wasn't really concerned so much about being a woman at Berklee as I was coming from a small town in Canada to a place that had other students that were on such a high level. I learned as much from the other students at Berklee as I did [from] the classes."

Angela Piva, Grammy-nominated engineer/co-owner of INFX Productions, says, "When I started in the music production and engineering program at Berklee, there were only a handful of women enrolled [in the major]. The same was true for Berklee in general—women were in the minority. As for challenges or stereotypes, we were treated with the same expectations as the male students. I wouldn't have accepted it any other way."

Piva graduated from Berklee in 1986, when the male-to-female ratio was 5 to 1. It has increased slowly but steadily and is now 3 to 1, with women making up 24.3% of students in the 2000-2001 academic year. Berklee's office of admissions projects that female enrollment for the entering freshman class will reach 28.9%—a record high—for the fall 2001 semester, a figure possibly higher than in the music industry itself.

Sally Browder ('85) has engineered albums for Dwight Yoakam and Rocket From the Crypt. She thinks that "the number of women in the business is increasing, although it sure isn't 25%." Film composer and alumna Jeanine Cowen agrees: "The numbers have been increasing, but I am still the lone woman at many industry events."

Lee Eliot Berk, Berklee president for 21 years, points out, "If you look at the contemporary music industry as a whole and you say—'Well, how many women are really out there? Is it more than 25%?' some people would argue that it's far less than that and that Berklee is already ahead in that way."

But there's more to being ahead of the game than numbers. Increasing female enrollment at Berklee can't be the only goal. The college needs to be a place where women want to stay. Changes are being sought within the Berklee community so that it will become more comfortable for its female students. In its vision statement—a set of 14 college-wide initiatives—Berklee addresses an important change by

"The next step [will be looking] at what it's like to be a woman and on the staff here," Zorn continues, "and then finally what it's like to be a student and a woman."

Leni Stern ('80), jazz guitarist/composer/vocalist/entrepreneur (she owns LSR Records) was a composer-in-residence at Berklee in 2000. She hopes that the vision statement won't result in an environment that's "too safe" for students. "I would warn against creating [an environment] that's too different from the world," Stern says. "In school, it's very safe. It's very concerned with being just. In the real world, there's no time for that. It's a lot harder than school already."

President Berk disagrees with Stern:



asserting: "We will create a more congenial and supportive environment for women and minorities within our richly diverse community . . . there are groups who have been historically under-represented in the music industry and at Berklee . . . We seek the opportunity to create a more inclusive community with broader participation as a model for the music industry."

Associate provost of academic affairs Karen Zorn says, "We want to be a leader in the music field in all ways, including how women are valued and supported. We want to be ahead of the game. We want to be the example."

Zorn explains that a committee of faculty and administrators drafted the vision statement. They took 10,000 ideas collected from open meetings and created 14 goals. Everyone in the community was invited to contribute ideas—parents, students, alumni, and teachers. "It was, as I understand, the first time that a strategic plan had ever started on a grass-roots level like that," Zorn says. "It was groundbreaking for Berklee to do that."

As a 2001 graduate of Berklee, this writer told Zorn that the vision statement is vague and asked her how the college specifically intends to make itself "more congenial for women." She answered that Berklee's first action step is a gender equity study.

"We had a consultant come in," Zorn says. "They interviewed a set of faculty—equal numbers of men and women. They asked [each group] the same questions about their quality of work-life here. Right now those answers are being tabulated—we're looking for trends. The woman who's doing the study [is] going to make recommendations to us about how to change things for the faculty. And then we're going to make an implementation plan."

"I think we should try to make it as safe for everyone as we can. If we can minimize whatever forms of inappropriate [behavior], I suspect we'll still have plenty of true-life experience here within the Berklee community to prepare people for the music industry."

Some teachers are taking matters into their own hands. Rather than waiting for Berklee to change, they are changing the system by setting positive examples for colleagues and students. Professor of conducting George Monseur has strong beliefs about gender equality and follows them up with actions. On the subject of gender eti-

me. It kind of puts me in a state of disbelief, so I don't act immediately."

Other students and alumnae never experienced discrimination or harassment from male faculty members at Berklee. Lalah Hathaway ('90), who has sung with Chaka Khan, Roberta Flack, and Stevie Wonder, says, "I didn't encounter any of that kind of negativity. I'm sad to hear about that."

Trumpet player Christine Fawson, currently attending Berklee, says, "I haven't had any bad experiences with teachers here. Although some do get surprised when they hear a good woman horn player or instrumentalist."

Associate professor of ear training Robin Ginenthal, who has taught at Berklee for nine years, says, "I haven't experienced [discrimination] myself, but I have heard of it from other faculty members. I've experienced it more from the aspect of being a vocalist. Being a female musician goes hand in hand with the assumption that all female musicians are vocalists."

Unfortunately, if a woman does identify herself as a vocalist, she must contend with being labeled a "non-instrumentalist." Stern says, "There's a lot of prejudice about women singers. They're generally not classified as musicians or as anybody able to lead a band or be the musical director."

Associate vocal professor Donna McElroy, who has sung background vocals for Etta James, Billy Joel, Amy Grant, and Garth Brooks, says, "The musicality of being a woman and a singer requires that you know more than the male people that you're working with. [And] that you have an incredible ear not just for the music and being able to hear inside your head but also [for] what's being said to you. To be able to translate that into what you can do to make the situation more ex-

cellent—that's what I demand of all my singers, especially the female singers."

"Every time I see someone who's trying to slip through because they're physically attractive or politically hooked up or involved intimately with a person who they think can get them in-roads into the industry, I always just really stress to that person that they learn their music," McElroy continues. "Because when this advantage that you have ceases to be an advantage, you're going to have to be able to do music."

When Hathaway was told about the discrimination that this writer had experienced as a female vocalist, she responded with an enlightening perspective: "Don't be mad—just exert yourself. Don't be mad because, unfortunately, before you got to the session, 65 really cute girls got there that didn't know how to write a chart, didn't know what key they wanted to do the song in, didn't know how to count off the band. Unfortunately, that's what [the other musicians] dealt with before they got to you. We just have to re-educate them, that's all."

As Haupers points out, "I see Berklee as a microcosm, a reflection of our society. In our culture, there's old, old stuff, and I don't know that it's going to necessarily change overnight."

Cole feels likewise. "I don't think much has changed. There's this great quote by Lily Tomlin, 'It's gonna get a lot worse before it gets worse,'" she says with a laugh. "And I agree. I don't want to be a pessimist. I am truly an optimist. I'm a fighter. I have an eternal flame of hope in my heart, I do. But I don't know if it's getting better. I think we just have to educate ourselves and be the best we can be."

Funkstress Cindy Blackman, who provides the backbeat for rocker Lenny Kravitz, says, "I'm just interested in making great music, and I want to make the best music I can. I guess I stay in my own world. And my world is a world of striving for excellence all the time. While I'm practicing, my hands know one thing: whether they're making this riff that I'm playing or not. My hands don't know whether they're male or female."

Drummer Terri Lyne Carrington, who has played with jazz legends Dizzy Gillespie, Art Blakey, and Oscar Peterson and who was the house drummer for *The Arsenio Hall Show*, thinks that developing talent is the key. "You gotta be strong with your talent," she says. "Your talent's gotta be there, so if somebody closes their eyes and listens to you, they don't hear gender."

For Krall, the bottom line post-Berklee is, "You have to be a leader," she says. "It's about being a strong woman and knowing who you are."

Stern agrees. "You can't sit like Cinderella and wait for Prince Charming to come and offer [your place in music] to you. Learn about the whole business so that you cannot be taken advantage of. Don't sit around crying about prejudice. We know it's there. It's been there for hundreds of years. Let's roll up our sleeves and change it."

*Amanda Lazar is a vocalist/songwriter who graduated from Berklee in May 2001. She extends special thanks to Zann Avery, Toni Ballard, Sarah Godcher, Rob Hayes, and Emily Singer for assistance with this report.*

***'Your talent's gotta be there, okay, so if somebody closes their eyes and listens to you, they don't hear gender.'***

**—TERRI LYNE CARRINGTON,  
DRUMMER/BERKLEE GRADUATE**

quette in the classroom, Monseur says, "There is no reason why anyone should feel self-conscious because of gender. I make a very strong, conscious effort to make sure just by example that things are equal. Before I walk in the room, I—because of my energy and beliefs—have set the tone."

When assistant professor of ear training Mitch Haupers was asked how he approaches a classroom of 15 students, including 13 men and only one or two women—which is not uncommon—he says, "I don't make the distinction between men and women in my classroom. I don't do it in my life. I won't allow myself even to define how



# Holiday

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will be the hot item for Christmas, while others are optimistic that CD sales will be healthy due to the strong fourth-quarter lineup of titles. Some question whether consumers will spend money or be too afraid to brave the malls and will, therefore, turn to e-commerce.

Distribution execs are putting on a brave face, saying that in times of strife, such budget entertainment as music and movies tends to sell well. WEA chairman/CEO Dave Mount explains, "In any time of economic slowdown or stress, people are looking for low-cost entertainment at home. People stay closer to home. No one is sure how the consumer will react this Christmas, but there's been an effort to get back to normal."

EMI Music Distribution president Richard Cottrell agrees, observing, "I think the economy is probably having more effect on our industry than Sept. 11 overall. Unemployment is also increasing. But I still think it will be a strong year, because the release schedule is very strong."

In light of this reasoning, and because most marketing plans were in motion before Sept. 11, distrib-



utors say that their release schedules have remained largely unchanged and retail promotions are proceeding aggressively.

Universal Music and Video Distribution president Jim Urie says, "We

## HoMeR's

haven't changed any of our plans or marketing promotions. People are going to go out and shop for Christmas as they get used to the new world order. A little part of this whole terrorism thing is a war against American pop culture. As far as I'm concerned, we're going to fight it by producing as much American pop culture as possible."

BMG Distribution VP of national sales Rick Wilcoxon reports that his release schedule was not affected. "Obviously, a few things slipped back, but this was due to production changes. Hopefully, people are ready to party. Retail has gotten more conservative, not knowing what the future holds. But as product sells through, they will continue to order."

The sheer number of new CDs being released during the fourth quarter, combined with heavily marketed



DVD releases, will closely compete for consumers' and retail buyers' dollars, predicts Dave Curtis, senior VP of sales for Sony Music Distribution.

"There seems to be an abundance of [CD] releases coming in November. A lot of them are coming in the same week. It is making it difficult for [retail] buyers," he explains. "Another challenge we're up against this year is so much focus on big theatrical titles on DVD, like *Shrek*. When you ship as many units as DreamWorks is shipping of *Shrek*, this puts a strain on overall retail buys. And just about every week, there will be another major DVD coming."

Indeed, many big-name artists are releasing new studio albums this month. A short-list of releases includes Britney Spears Nov. 6; Garth Brooks, Jewel, Paul McCartney, Natalie Merchant, and Shakira Nov. 13; Creed, Kid Rock, and Pink Nov. 20; and Busta Rhymes Nov. 27. They follow an October that included chart-toppers from DMX and Michael Jackson. There are also a variety of greatest-hits packages hitting stores. Just some that are expected are Pink Floyd Nov. 6; Barenaked Ladies, the Cure, Green Day, Madonna, and Rod Stewart Nov. 13; and Bee Gees, Clint Black, and Smashing Pumpkins Nov. 20.

On top of that, fourth-quarter DVD releases include *The Mummy Returns* (Oct. 2), *Snow White and the Seven Dwarves* (Oct. 9), *Star Wars: Episode I—The Phantom Menace* (Oct. 16), *Planet of the Apes* (Nov. 20), *Pearl Harbor* (Dec. 4), *Jurassic Park III* (Dec. 11), *Rush Hour 2* (Dec. 11), and *Moulin Rouge* (Dec. 11). A number of collector sets, such as *The Godfather DVD Collection* (Oct. 9), *The Sopranos—The Complete Second Season* (Nov. 6), *The X-Files—The Complete Fourth Season* (Nov. 13), and *Twin Peaks—The First Season* (Dec. 4), will also be available.

Retailers expressed concern over whether consumers will spend money this holiday, even with the number of quality releases in the marketplace.

"I wish I knew," says Stan Goman, COO of West Sacramento, Calif.-based Tower. "This is probably the first year where you don't know. On paper, it looks like it should be great. There are tons of new releases. But, on the other hand, Halloween was a little soft."

John Sullivan, executive VP/CFO of Albany, N.Y.-based Trans World Entertainment, says, "There's no question that [Sept. 11] has already had an impact on us. The economy has been soft. Mall traffic is down, and three-quarters of our stores are based in malls. But we are a business that typically does OK in a recession because of the items we sell. The small-ticket items tend to do well."

## DECK THE HALLS WITH DVD

Among those small-ticket items, retailers are citing DVDs as the product that will most likely entice customers this Christmas.

The holiday season would "be a lot uglier if it wasn't for DVD," says Mike Dreese, CEO of Allston, Mass.-based Newbury Comics. "The music industry today has a severe problem in terms of the relative value of catalog music compared to catalog DVD. A superstar-priced CD costs the same as *The Matrix* DVD. The consumer may pick up three DVDs instead of [three] CDs. The DVD is a new toy and a hot product. DVD sales will go up 400%-500% for us. It's a sexy gift."

**Newbury Comics**

Similarly, Ron Phillips, buying and operations manager for music and video at Seattle-based Amazon.com, says DVD is the site's "biggest growth category" going into the holiday season. "DVD is spurring a much more active buyer. We've got DVD players on sale for \$99. Titles such as *Shrek*, *Star Wars*, the *Godfather* trilogy, *Snow White*, and *The Sopranos* are going to be the backbone of our Christmas."



For retailers selling both DVDs and CDs, video may be pushing music to the side. "Overall, there is more of a focus on DVDs when customers walk into stores," Sony's Curtis observes. "When you look at a Wal-Mart or Target or Best Buy circular, a lot of space on the front page that might have promoted a music release is now being given over to a DVD release."

## 'TIS THE SEASON TO LISTEN UP?

Though Fratt expects that his music-only chain will be competing with "a phenomenal season for DVD," he says that consumers have a need for all types of music this year. "In uncertain times, music with a message becomes increasingly important. But so does music that provides escape. While the hedonism and narcissism in a lot of rap, rock, and teen pop may make [those genres] less



successful due to what's going on, they might all perform well."

When asked to predict which albums will be the season's top-sellers, labels and retailers cited projects spanning a variety of musical genres, although there is some indication from labels and retailers that they think people are looking for more "feel good" music this year.

"We get the feeling that it will be a more traditional Christmas this year from retailers," says Curtis, who pegs new holiday albums from Barbra Streisand and Destiny's Child as potentially big sellers. "They're looking to play up being by the fire with family. [The Streisand album] will reinforce that kind of old-fashioned Christmas, while Destiny's Child puts their patent on some of this older music for a more contemporary sound. People might also be going back and buying an older Harry Connick or Tony Bennett Christmas album."

John Marmaduke, president/CEO of Amarillo, Texas-based Hastings, thinks "rap and heavy metal will probably have some fallout," but he also suspects that "people will probably tend to buy music that they would previously. The trend of Americans recentering is what's going on. I think even the week of Sept. 11, it was apparent that our customers needed to escape from the overburdening reality."

A recentering of America may not, however, mean that people are ready to go shopping outside of their homes, and it may lead to an increase in CD burning or boost online shopping. Homer's Fratt says, "With the increase in e-commerce that's occurred since Sept. 11, it's difficult [for traditional retailers] to [be positive]."

Other retailers aren't so sure that e-commerce will be the shopping method of choice. Goman—who picks Jackson, Lenny Kravitz, Kid Rock, Creed, Spears, and Elton John albums, as well as the *Star Wars*, *Shrek*, and *Planet of the Apes* DVDs to be top-sellers—says, "I think people will be more afraid to get stuff in the mail. But I think what we need to do is quit focusing on this. If people keep printing articles about why people aren't shopping, people are going to start believing it [and change their behavior]."

Both Cottrell and Curtis are more concerned about the potential rise in CD burning. "This issue is much more serious today," Cottrell points out. "CD burners are becoming a much more common Christmas gift this year. The sales of blank CDs are outselling recorded CDs. It's a simple technology, and it's probably prevalent in schools."

The way to lure consumers back into stores may lie in offering more than just CDs and DVDs. Recognizing that more people are buying sophis-

ticated home entertainment systems and DVD players, Goman says Tower will be very supportive of the super-audio CD (SACD) and DVD-Audio lines this season.

"We're really ready to go on them. We're as stocked as we can possibly be," he says. "It's a whole new market with about a couple hundred SACD titles available and probably an equal amount of DVD-Audio. Also, there's a lot of DVD music videos."

## DISPLAYS ARE TEST CASES

Marmaduke will try to interest customers in all of the multimedia products Hastings sells through in-store displays. "There's no question that it's going to be a DVD and game Christmas. We're hoping to turn that traffic into some solid music purchases," he says. "We're putting DVD-Audio in our DVD-Video area because that section has the highest traffic. Near a *Shrek* display, we'll have the DVD, the soundtrack, a book on the making of *Shrek*, some action figures, the plush [items], and T-shirts."

No matter how smart the purchases or well-designed the display, some independent retailers fear that the consumers will not come—and it's a concern they say their bigger retail chain counterparts cannot admit.

"Publicly traded companies tend to promote the optimistic viewpoint for



fear of shareholder backlash," Fratt explains. "As an independent retailer, I'm tired of seeing that in print. If consumers are attempting to reduce their personal debt, they're going to be spending less."

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Newbury's Dreese predicts a much gloomier scenario: "I think [the season] will be extremely challenging [for all retailers]. Things like housing sales are particularly alarming for the Northeast. Massachusetts was down 32% in [housing] sales in September. State unemployment seems to be the highest ever. The horror stories coming out right now are about mid-size companies going down. High-tech companies are laying people off. My gut tells me there may be a lag of six to eight weeks in a lot of this."

"Some of the worst human feelings about this are going to be there just in time to really damage Christmas," Dreese continues. "People are in crisis, and people are sticking to budgets through the holidays. In January and February, there is a severe chance that the bottom will fall out in retail."





## Alicia Keys Set To Perform At 2001 Billboard Music Awards

Soul music songstress Alicia Keys has been added to the list of performers for the 2001 Billboard Music Awards, to be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas. The star-studded event will air live from 8 to 10 p.m. (EST) on the Fox Television Network.

Keys debuted at No. 1 on The Billboard 200 earlier this year with her self-penned J Records album *Songs in A Minor*. The album, which includes the No. 1 single "Fallin'," has achieved triple-platinum status.

Keys joins 'N Sync, Tim McGraw, and Shaggy on the list of awards-show performers. Other artists set to appear include Jennifer Lopez, P. Diddy, Pink, Godsmack, Creed, Lifehouse, Blink-182, Aaron Carter, Jamie O'Neal, Joe, and Petey Pablo. Additional performers, presenters, and other participants will be announced soon.

Now in its 12th year, the Billboard Music Awards will bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs. Winners are determined on the basis of *Billboard's* year-end charts of sales and radio airplay data.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or email [billboardawards@vnuinc.com](mailto:billboardawards@vnuinc.com). Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

### upcoming events

**Billboard/Prudential Music & Money Symposium**

St. Regis • New York City • Nov. 13, 2001

**Billboard/Airplay Monitor Radio Seminar & Awards**

Eden Roc Resort • Miami Beach • March 14-16, 2002

**Billboard Latin Music Conference & Awards**

Miami • May 2002

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

## THIS WEEK@



### Billboard's Holiday Buyer's Guide

**COMING MONDAY:** From pure pop to hard rock, from the newest of the new to the most recognized in history, 2001's album releases have lured a wide range of music fans. In *Billboard.com's* Holiday Buyer's Guide, you'll find an overview of the biggest recent and upcoming releases across the musical spectrum, updated with the latest street dates and last-minute product information.

Also featured online this week are reviews of rap outfit *Outlawz's* Outlawz/Koch album *Novakane*, indie rock act *VPN's* latest *Evil Teen* set *For Nearby Stars*, and the new *Hearbox* album from punk-pop quartet *the Figgs*, *Badger*. In addition, look for a live review of *Oysterhead*, featuring *Phish's* Trey Anastasio, *Primus's* Les Claypool, and *the Police's* Stewart Copeland.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)



## personnel DIRECTIONS



PESELNICK

Jill Pesselnick has been promoted to associate editor of *Billboard*. In her new post, she will be in charge of the home video section, including writing the bi-weekly "Picture This" column. She will also develop news features on the expanding DVD market. Pesselnick will continue to contribute music-oriented stories to the magazine.

The Los Angeles-based Pesselnick joined *Billboard* as editorial assistant in January 2000. She is a Summa Cum Laude graduate of UCLA, where she earned a B.A. in communication studies and history.

"Jill has been a highly resourceful and enormously energetic reporter during her nearly two years at *Billboard*," says *Billboard* Editor-in-Chief Timothy White. "Her ability to write on a wealth of topics, including home video in its widening array of forms, has been quite impressive. Given her enthusiasm for her important new duties, *Billboard* is confident Jill will become an even more important part of our editorial team."

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## Angels & Snowflakes

Toni Braxton, right, embraces Ashlie Drew Story, 12, winner of the Angel Soft Angels in Action contest in Atlanta, which recognizes youth from across the nation who perform exemplary acts of service to benefit their communities. Story, from Mission, S.D., is a Kakota Indian girl from the Rosebud Reservation who has distributed more than 500 toys and gifts for children in crisis centers in her community, as well as 700,000 pop tabs for the Ronald McDonald House—and all of this despite missing her right leg and right arm due to a birth defect. Braxton, meanwhile, is preparing for her own new project: She is due to deliver her first child next month. The singer also dropped her latest album, *Snowflakes*, Oct. 23.

## Alien Nation

Dryden Mitchil, lead singer of Alien Ant Farm, showed off his patriotic colors on *The Tonight Show With Jay Leno* at the NBC Studios in Los Angeles. The band's remake of Michael Jackson's "Smooth Criminal" has dominated the Modern Rock Tracks and Mainstream Rock Tracks charts for months, and it is now waving its flag at top 40; the track has hit the top 25 of the Hot 100.



## Pride From On High

The recent New Yorkers Against Violence concert at the Hammerstein Ballroom in New York City aims to raise money for people affected by the World Trade Center terrorist attack Sept. 11. Among those participating in the sold-out show were, above from left, Moby, U2's Bono, and R.E.M.'s Michael Stipe; and inset, Jon Spencer of the Jon Spencer Blues Explosion. (Photos: ImageDirect)



# The Billboard BackBeat

EDITED BY CHUCK TAYLOR



## Time Out: Robert D'Loren

A financier with a penchant for polo is the stuff of clichés, yet Robert W. D'Loren loves it, nonetheless—but not because it is the favored pursuit of the wealthy. Instead, he lives for the cold-water splash in the face of what he sees as the pinnacle of athletic competition.

"It's the ultimate adrenaline rush," says D'Loren, president/COO of C.A.K. Universal Credit Corp. in New York City. "I've done it all—jumped out of planes, raced cars, flown gliders. There is nothing more exciting than polo. Fear, power, greed: It's all rolled up into one sport."

D'Loren's firm, like his passion for polo, is unique. "C.A.K." are the initials of Charlie A. Koppelman, the former head of EMI's North American operations, who serves as chairman/CEO. Theirs is a 3-year-old boutique investment bank that helps companies use their intellectual property assets to raise money. Clients have included T.V.T. Records, SESAC, and Bill Blass.

An avid horseman, D'Loren was turned on to polo by a friend and business partner in 1992. "It's the only sport where you're thinking for yourself and another animal," he explains. "It's you, the animal, the other players. And every one of the horses has a different personality and a different skill set."

Meadowbrook, America's oldest and most storied polo club, is a few miles from D'Loren's Long Island, N.Y., home. Polo has also taken him to Argentina, where, alongside soccer, the sport reigns supreme. When America was itself "more of an agrarian society" 100 or so years ago, it was even popular here, he says: "There was a polo field—the Polo Grounds [also the name for the famous baseball stadium nearby]—in Manhattan, and 50,000 people would show up to a match."

Action on the 300-by-160-yard field is intense, requiring a change of horses every 7-minute period, or "chukker"—the word defining each of six periods in a polo contest. It is also not cheap, with annual costs for horses, gear, and travel running into the tens of thousands of dollars.

And it is dangerous. A spill two years ago—"I kind of tossed and tumbled for 30 feet or so," D'Loren recalls, though he broke no bones—helped convince him to stop playing and spend more time with his family.

Yet sports are never far away for him, his wife—whom he met in a pool ("She swam for Ohio, I swam for NYU")—and children. "The first word my son spoke, before 'Mommy' and 'Daddy,' " D'Loren says with a grin, "was 'goal.'"

MATTHEW BENZ



## 'ELECTION DAY'

by Matt Gaffney

### Across

- 1 Key of a Haydn "Trio"; abbr.
- 5 "Psst!"
- 9 Halitosis fighters
- 14 O. to Tejano musicians
- 15 Jessye Norman or Kathleen Battle
- 16 "Send in the Clowns" line
- 17 Sinatra tune used as JFK's campaign song
- 19 California-Nevada destination
- 20 Home to the University of Maine
- 21 Rusty
- 23 First part of a famous dog
- 24 Springsteen tune used as a campaign song by Ronald Reagan, who misunderstood its message
- 28 Syllable repeated in Billy Joel's "Movin' Out"
- 31 -bo
- 32 Nap or hip ending
- 33 Fleetwood Mac tune used as Clinton's 1992 campaign song
- 36 "Swordfish trombones" artist
- 40 Active sort
- 41 Rappin' Dogg
- 44 RBL or HR
- 45 No Doubt's "Don't"
- 47 Irving Berlin tune used as Eisenhower's 1952 campaign song
- 49 Count Basie's "Count"
- 52 Part of the alphabet in Athens
- 53 Make a costume
- 54 With 67-across,

### Down

- 1 & the Bunnyman
- 2 Israel's only woman prime minister
- 3 Onetime label for Buddy Rich and Etta James
- 4 Sloop for the Beach Boys
- 5 "Without further"
- 6 -hop
- 7 "The First Time" Saw Your Face
- 8 Secretive organization Mozart belonged to
- 9 Alternative Sweet
- 10 New age pianist Stein
- 11 Kind of jacket worn by the Beatles and Sammy Davis, Jr.
- 12 "Two and four..." (Robert Johnson line)
- 13 Beatles tune "I've Just Face"

### 18 Sounds from the crowd at a concert

- 22 Giant who hit 511 career homers
- 25 The Boomtown (Bob Geldof's old group)
- 26 Gas mentioned in the lyrics to "On Broadway"
- 27 Obliterate
- 28 New songs on the playlist
- 29 Place for chickens
- 30 "On Bended" (Boyz II Men ballad)
- 34 "The Lady Is a"
- 35 What you might eat at a Don Ho concert?
- 37 Bruce Hornsby's "The Way"
- 38 A cappella gospel group
- 39 Gumbo or goulash
- 42 Cries at a corrida
- 43 Bread for Greeks
- 46 Lowest part of a musical scale
- 48 Word in a Culture Club title
- 50 One-fifth of an ABBA tune
- 51 Lane of many musicals
- 54 Pops in the microwave, say
- 55 Jazz clarinetist Woody
- 56 It may be grand
- 57 Triangular street sign
- 58 Henley or Walsh, once
- 62 First murderer
- 63 Kind of legs
- 64 Take time
- 66 Mal de (sickness)
- 68 "Michael Collins" actor
- 69 Alaskan lang.

The solution to this week's puzzle can be found on page 78.

## RIM SHOTS

by Mark Parisi

THEY WANT ME TO TAKE A CHANCE ON SOMETHING DIFFERENT, BUT I'LL STICK WITH FORMULA...



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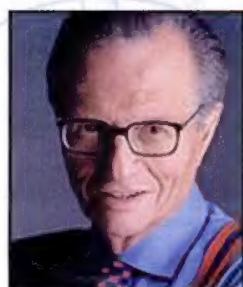
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## PANELISTS INCLUDE:

- ▶ Greg Collins, CPA  
Partner, Mitchell & Titus, LLP
- ▶ Robert W. D'Loren  
President/COO, C.A.K. Universal Credit Corp.
- ▶ Michael S. Elkin  
Attorney, Thelen Reid & Priest
- ▶ Richard Franchella  
National Sales Manager, Prudential Securities
- ▶ John Frankenheimer  
Co-Chairman, Loeb & Loeb, LLP
- ▶ Clifford H. Friedman  
Senior Managing Director, Constellation Ventures
- ▶ Michelle Girard  
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- ▶ Nicholas Henny  
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- ▶ Karl Slatoff  
Partner, ZelnickMedia
- ▶ Robert H. Stovall, C.F.A.  
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- ▶ Katherine Styponias  
First VP-Sr. Entertainment Analyst, Prudential Securities
- ▶ Michael Sukin  
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★ ★ ★ ★ ★ JAY-Z ★ ★ ★ ★ ★ BILLY JOEL ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ PAUL McCARTNEY ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ JOHN MELLENCAMP ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ KEITH RICHARDS ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ ADAM SANDLER ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ JAMES TAYLOR ★ THE WHO ★

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